JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

THIRD SERIES

VOL. 45. No. 4 — 20 DECEMBER 1937

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FORMAL PARK : NYMPHENBURG

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JOURNAL OF THE
ROYAL INSTITUTE *of* BRITISH ARCHITECTS

VOL. 45 3RD SERIES 20 DECEMBER 1937 No. 4

Journal

THE ARCHITECTS' BENEVOLENT SOCIETY

The Architects' Benevolent Society, the profession's own charity, has an exclusive right to head this column in the nearest approach we can make to a Christmas number. By the very nature of its work a society such as this cannot shout from the housetop : almost all its work must be done quietly and confidentially, the subjects of its attentions are not the distinguished elder members whose names everyone knows, but people whose names are not generally known, who are old and in great need, or who are dependants of architects who have died and left them destitute. The A.B.S. ought to be able to help them, but its reserves are quite negligible and it is facing at this moment the prospect of an overdraft next year—unless members who are lucky enough not to have to fall back on the Society can come to the rescue of their fellow architects. The Sheffield, South Yorkshire and District Society of Architects and Surveyors, at their Jubilee dinner held recently, marked the occasion by handing a cheque for £25 to Sir Charles Nicholson for the benefit of the Architects' Benevolent Society, of which he is Hon. Secretary. The A.B.S. is most grateful for this very welcome gift, and hopes that other Societies may feel inspired to follow the example set by Sheffield and South Yorkshire. Ten shillings a member would allow the A.B.S. to extend its benefits and build up a reserve to meet depressions. Send cheques to the Secretary, Miss B. N. Solly, A.B.S. (66 Portland Place).

REGISTRATION

Unfortunately this number of the JOURNAL goes to press before the Registration Bill's fate is decided in the House of Commons on 17 December and is not published until three days after the result is known to everyone. In consequence there are few comments that can usefully be made. Advice to architects or instruction about the Bill has been given generously by the three weekly architectural journals and it is encouraging to see such unanimous support from three entirely independent organs that certainly can be accused by no one as being tools of the Registration Council or the R.I.B.A., or whoever is thought by the opposing bodies to be the villain of the piece. The *Builder* in its first "leader," after referring to the opposition, says, "we must confess to surprise that there should be any misconception as to its [the Bill's] purpose," and ends by stating that "we do not think that Parliament will fail to see the reasonableness of such a provision, but in any case it would be a good plan for all Registered Architects to write to their M.P.s, requesting them to support this measure." The writer of Events and Comments in the *Architect and Building News* confessed himself puzzled to know what the opposition was all about. The *Architect's Journal*, on the other hand, was in no doubt. The whole leading article on 9 December and the whole of Astragal's Notes and Topics column were given to definite wholehearted support of the Bill. "Who can quarrel with such a Bill?" says Astragal, "No existing architect nor architect who is at present an assistant will be injuriously affected while in the future standards of training will be thoroughly safeguarded." The objections put forward by the opposition are examined critically and by both the leader-writer and Astragal are found as irrelevant to the main purpose of the Bill as indeed they are generally known to be.

The other opposing body is the Institution of Municipal and County Engineers, who have issued a memorandum setting out what they conceive to be grounds for opposition. Their opposition seems to be based on a number of misconceptions. They do not appear to appreciate that the Bill is concerned only with the question of nomenclature. It proposes to enact that a person shall not call himself an architect unless he is an architect, and for that purpose requires that all architects shall be registered. There does not appear to be any reason why a person employed by a local authority should be entitled to call himself an architect if he is not so in fact. On the other hand, there is nothing in the Bill to prevent officers of local authorities, whatever their qualifications, from carrying on work, architectural or otherwise, as they are doing at present or may wish to do in future. The needs of local authorities do not appear to present any difficulty. If the senior official of a Corporation is an engineer he will no doubt be called "the Borough Engineer"; if he is an architect he can be called "the Borough Architect"; if he is both engineer and architect he can be called "the Borough Engineer and Architect."

The Institution of Municipal and County Engineers also suggest that local Government officers who are qualified as architects may be denied admission to the Register " by a body which is not disinterested and from which there is no appeal." There is here clearly a mistake. In the proviso to Clause 2 of the Bill there is an appeal from the decision of the Architects' Registration Council to an independent tribunal consisting of persons appointed by (1) The Lord Chancellor; (2) The President of the Law Society; and (3) The Minister of Health.

The broad reason for the Bill is that the public do not understand the difference between a registered architect and an architect and there is nothing to prevent any person from masquerading under the title of an architect although he has no qualification. If the Bill passes its second reading it will " go to committee " and later will appear " on report " and for the third reading. The united effort of the profession will be needed through all these latter stages to assure that its importance is kept constantly before members of the House of Commons.

Exhibition Diagrams: Helpers Wanted

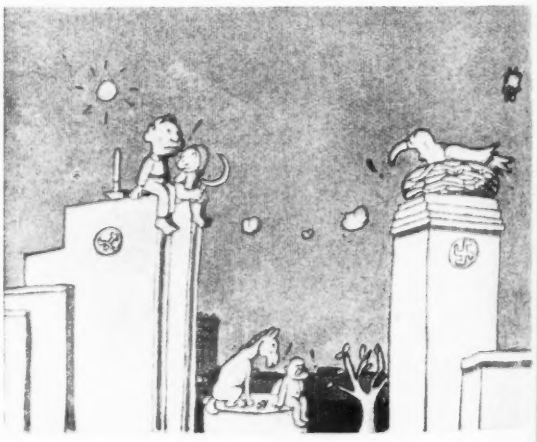
The Exhibition Sub-Committee have recently started a Diagram Section. This is an organisation of voluntary workers, similar to that operating the Permanent Collection of Photographs, who prepare diagrams for inclusion in R.I.B.A. Exhibitions. The Section is now very busy on the forthcoming Health and Sport Exhibition and is wanting recruits. Will anyone willing to help please write to the R.I.B.A. Exhibition Secretary? The Section works as a group, meeting at the R.I.B.A. to discuss ideas of presentation and to co-ordinate such matters as colours and lettering, though a certain proportion of the work is done in members' own homes or offices. This possibly limits the work to members living in or near London. The establishment of the Section is an excellent idea. Why, after all, should a profession of draughtsmen limit its means of expression to the camera, when appealing to the public? It is worth noting that the Exhibition Sub-Committee have found that exhibition diagrams involve a technique of presentation that is largely different from architectural drawing. So voluntary helpers will, in addition to doing something for their profession, explore to some extent a new field in draughtsmanship.

Journals to Partnerships

The Note in the Journal suggesting that members in partnership might (for their own convenience and for the greater economy of R.I.B.A. administration) be content with one Journal instead of many brought a very good response. The Note was followed up by a letter to all Fellows, as a start, and at the time of going to press we have received answers from about 250 members representing about 150 firms, and resulting in an economy of about 150 Journals each issue. Editorial pride won't let us acknowledge that we were surprised to get quite a number of letters saying, in effect, " No you don't! I take my Journal home to my wife," or " We always cut up the duplicate copy and file articles and plates." All of which is exactly as we would like it to be. Indeed, if we had thought that these admirable practices were universal we would never have suggested that duplicate Journals might be surrendered. But taking it either way, the result now is satisfactory. All partnerships that have agreed to do without their second or third Journals are asked to bear in mind that they should notify the Institute of all changes in the partnership so that the scheme can be maintained in the future without discrepancies.

Commonwealth Fellowships

The authority of the Commonwealth Fund Fellowship has issued a memorandum advising that applications for the 1938 Fellowship must be received by 1 February 1938. Thirty-four Fellowships are to be awarded at an approximate annual value for each Fellowship of $3,000, which is calculated to cover full expenses of residence, travel and study in the U.S.A. The Fellowships are awarded for immediate post-graduate study for two years at American universities to men and women who have shown marked ability during their undergraduate careers. Experience in research is valuable, but not essential, nor is the Fellow bound to engage in original work, but must be able to show that he is proficient in some branch of university learning. Applications should be made on a prescribed form which can be obtained from the Secretary to the Committee, 35 Portman Square, W.1.



Night in the Paris Exhibition [*From a Paris Pap*

STOCKHOLM : A riverside garden

A NATIONAL PARKS SYSTEM

The Rational Development of a Parks System in Town and Country

By DENIS WINSTON, M.A., B.Arch.Livpl. A.R.I.B.A.

INTRODUCTION

This report is concerned with two closely related modern problems : First, the increasing leisure enjoyed by everyone, and, secondly, the destruction of so much of the countryside.

The time has come when, given the proper organisation, all the necessaries of our complex civilisation can be provided with only a few hours' work a day for each individual. What exact arrangement we shall arrive at when our economic system finally adjusts itself to the new technics of production need not concern us here ; it is enough if we realis that an immense problem confronts us—a problem of great difficulty, but also offering tremendous opportunities ; the problem of ensuring that our newly won freedom is not squandered, but used for the further enriching and enlarging of human experience.

The solution to this problem of leisure lies in two directions : first, through education, and, secondly, through the provision of adequate facilities for healthy and intelligent leisure time activities. Greater freedom necessarily means added responsibility. We must look to an improved educational system to make known this responsibility ; to teach the distinction between good and evil, truth and sophistry ; between healthy and unhealthy activities ; between pleasure and vice.

The provision of recreational activities on a scale hardly yet imagined forms the second part, and this is our particular concern. Theatres and cinemas, cafés and dance halls, ice-rinks and bathing pools ; all these will be demanded as never before. Sports grounds, flying fields and racing tracks, these are the order of the day, and even more so of the days to come. But more important than all these, more insistently demanded to-day and more vitally needed in the future, are fresh air and sunshine and the healing peacefulness of unspoiled countryside.

One of the pleasantest developments of our times is the interest in open-air activities of rich and poor alike. Motoring, hiking, camping, swimming ; these are only some of the manifestations of the modern rediscovery of the pleasures of the open air. It is as though, conscious of the physical debility and spiritual exhaustion resulting from life in the towns, men were turning with instinctive wisdom to the restful, green and quiet countryside.

Everyone agrees upon the untold advantages of contact with the out-of-doors, both to mind and body. When we consider the latter days of the great city

* This article is a considerably abbreviated version of the author's full Hunt Bursary report.—Ed.

PHILADELPHIA: Fairmount Parkway. A magnificent boulevard cut through the heart of the slums and uniting the neighbourhood park with the civic centre

civilisations of the past, this impulse towards nature seems no less than an instinct for the preservation of physical, mental and spiritual health; few modern tendencies appear so worthy of encouragement.

The second consideration of this paper is the rapid spread of urban development over so great an area of our countryside. The face of England has changed more in the last hundred years than in the three centuries preceding them, and this change, constantly increasing in tempo, has been ever in one direction—towards the complete absorption of the country by the town. These years have seen a constant drift to the cities of the adventurous elements in the population, and a gradual monopoly by the cities of the power and the wealth of the nation. Of the innumerable consequences of this change, we are here concerned only with one: the actual physical spread of urban development and the continual encroachment on rural areas. This process shows no signs of slowing down; on the contrary, recent long-overdue legislation regarding housing and slum clearance would seem to foreshadow an even greater expansion of built-up areas in the near future.

We have on the one hand, then, the growing size, ugliness, unhealthiness and inefficiency of the towns (consider the city worker, his home amid acres of squalid brickwork, going to and from his ill-ventilated office through a maze of unplanned thoroughfares congested and dangerous with traffic; no wonder if he should develop a nostalgic yearning for the fields and trees of the countryside), on the other hand, we see that same countryside constantly diminishing in extent and pushed ever farther away by a remorseless invasion of red roofs, "half-timber" and pebbledash.

The English countryside, most lovely but most easily spoiled, in great measure a man-made countryside, its beauty the result of generations of care and cultivation by a vigorous agricultural people; it cannot survive the death of agriculture, the blight of the ever-spreading towns, the invasion of the city bred, and, above all, the haphazard holiday town and speculative bungalow, epitomes of ugliness and mean vulgarity permitted by law to make a desert of the loveliest places, the coves and bays, the moors and woods of England.

In thus stating the case I do not mean merely to deplore the inevitable changes of our time, but would draw attention particularly to one aspect of these changes: the total lack of any serious effort to guide or plan. While in the most trivial individual enterprise planning is universally considered a pre-requisite for success, in those national and civic affairs which are the more important as being the vital concern of everyone, planning has not only never been seriously attempted, but there are evidences of a real anti-planning sentiment reminiscent of the anti-science sentiment of mediæval Europe. Long-term planning on a national scale, based upon as complete a knowledge of the facts as is humanly attainable, involves no new and revolutionary theory but only means the application to public affairs of a principle long accepted as a matter of course in private business.

We are concerned here with one aspect of this planning: the provision of adequate and accessible areas of open space for the use and enjoyment of everybody. The majority of people only dimly recognise their own need for unspoilt scenery and but little understand the necessity for its preservation. The provision and preservation of this amenity, though its real value to the nation can hardly be over-estimated, will never be a profitable undertaking for private enterprise, and this responsibility must therefore ultimately devolve upon the Government and the local authorities.

The problem envisaged is not primarily the pro-

vision of sports grounds and areas for organised games; the importance of these is recognised, if only by reason of their value as part of the Government's defence programme. My concern is with areas for rest and relaxation rather than for amusement or physical training, especially those large stretches of unspoiled country—mountain tops, wooded valleys, and strips of our incomparable coast line—which afford the most complete contrast to the everyday environment of the majority; but also it is concerned with smaller park areas near the great cities and with city parks themselves, necessarily more formal but still providing, with their lawns and restful foliage, a much-needed respite from bricks and mortar.

In this small island the total acreage suited to our purpose is not large, and, as has been shown, is rapidly diminishing. Each year sees fresh country invaded by the speculative builder; towns spread themselves in their own inscrutable way, little heeding what should be preserved, and without considering what new building sites will ultimately prove profitable, or even healthy. Meanwhile, the acquisition of open spaces becomes more difficult and more costly as time goes on. Most uneconomic of all is the haphazard purchase of scattered plots by local authorities, and by each of these without reference to the plans of its neighbours. Under existing conditions, delightful river valleys are used as tips for rubbish, or built on at enormous expense, while huge sums are spent in buying open spaces whose necessity could have been foretold by any competent planner long before the prospects of building development had sky-rocketed land values.

In the following pages I shall discuss the various types of parks and open spaces, and some of the principles of their planning and design; particularly I shall try to show how the present inadequate and haphazard development might give way to a comprehensive park system for the whole country.

THE SMALLER OPEN SPACES IN THE CITY

One of the principal defects of our city architecture is the lack of space round individual buildings. No building can look its best when crowded on all sides by others of different styles and purposes, yet often we see important public buildings completely overshadowed by commercial structures. When a great deal of money has been spent in putting up a fine library or town hall, it seems false economy to forgo the extra piece of land which would give it a proper setting.

For this reason the grouping of important public buildings is strongly to be encouraged, as in this way a common open space can be provided whose extent will add tremendously to the dignity and beauty of the group. The placing of this civic centre will largely depend upon the relative cost of land, and in this respect the clearance of large areas of slum property is providing local authorities with opportunities whose neglect would be a national tragedy.

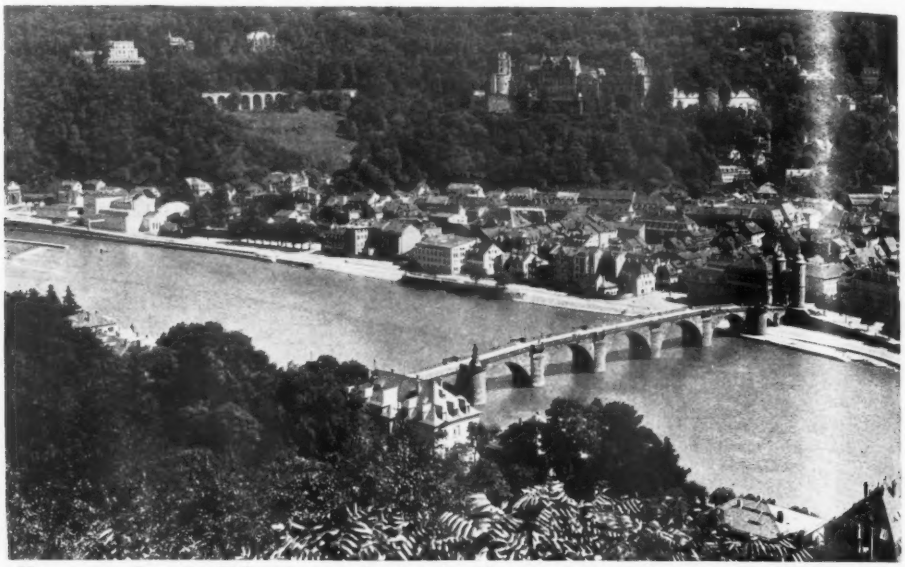
At last we are beginning to understand that the higher we build the more space we need between our buildings. The New York skyscraper is only an extreme example of what is happening everywhere and eighteenth-century streets are proving entirely inadequate for the huge populations concentrated along them. High buildings need great forecourts to handle the traffic created by them.

To the planning of the city the motor car has added a new problem, that of providing adequate parking facilities; the petrol engine, too, has brought its fumes to the vitiated town atmosphere. Shrubs and trees to purify the air and proper traffic places in front of important buildings are part of the answer to these problems.

And so from strictly utilitarian considerations, as well as from the more obvious point of view of amenity, the provision of more open space in our towns has become one of the most urgent needs of the day. The keynote of these city plots and squares, however varied their individual design, should be architectonic quality; they should be considered as adjuncts of the surrounding buildings which they are meant to enhance. For this reason they will generally be formal in effect, and governed in their design by the lines and heights of the street frontages. Flowers and shrubs should be thought of in terms of colour, line and mass, and not as individual horticultural specimens.

It is worth emphasising this difference in the province and viewpoint of the landscape architect as opposed to the horticulturist; many a fine park has been marred by the too loving care of an ardent gardener whose interest lay in the plants and beds, but not in the park as a whole. Treatments which emphasise the horizontal lines, and are not cut up by the haphazard scattering of shrubs, will generally give an effect of breadth and spaciousness, and in this connection attention is drawn to the qualities of a stretch of lawn untroubled by beds or planting. There is hardly a landscape motive simpler, more restful or finer than this; it should be used both for its own sake and for its quality of displaying to full advantage the building behind it.

Even where space does not permit actual plots—and in every town there are a hundred unused corners which might so easily be made pleasant by a patch of grass—there is always the possibility of planting such trees whose narrow trunks take up little room, and whose branches widen out only above the heads of the passing pedestrians. In this matter, as in so many others which concern civic amenity, we lag far behind other countries, where such planting is the common practice. Naturally the treatment implies wider pavements, but such pavements are badly needed; not only the carriageways but the footways of our towns are becoming daily more congested as cheap stores for everybody replace the select shops of pre-war days. With crowded pavements



HEIDELBERG from the Philosophenweg showing the tidy appearance of the banks of the Neckar and the tree planted quayside

NEWCASTLE-UPON-TYNE: The Quayside. This is the scene overlooked by visitors entering the town on the main London-Edinburgh railway line

and fast-moving traffic on the roads, nothing is more desirable than a certain separation between the two, and this can be admirably provided by a suitable variety of tree properly pleached.

Reference to tree planting in other countries naturally reminds us of those fine boulevards which play so prominent a part in most continental cities. By a boulevard is understood not merely a tree-lined street, but a street of sufficient width to accommodate footways which are ample promenades for all the world and his wife, and which are made attractive with trees and flowers.

That such streets answer a real need cannot seriously be doubted. English people, no less than others, enjoy the pleasures of the promenade—of seeing and being seen. Anyone knows this who has visited a seaside town. The broad radial boulevard—which should lead, where possible, to the city park—in providing this necessary meeting ground, encourages a feeling of community among the citizens, relieves traffic congestion in the business streets, and, further, forms a beneficial lung, bringing fresh air and a sense of openness to the centre of the town.

Thus far we have been dealing with the ordinary squares and plots and tree-planted streets that are common everywhere, but nearly every town has some special feature that, with a little alteration, would serve as a pleasant place of resort. Sea fronts and river banks, canals and quaysides, are always interesting from the many activities that go on there. A very little widening and cleaning up, the removal of derelict warehouses, and the planting of trees would make them no less efficient because more pleasant. Other towns not blessed by sea fronts have large town moors or commons. Where such a fine open space already exists, no effort should be spared to make it as useful and beautiful as possible. Many such commons appear at only half their true worth, merely for the lack of a few trees to give shelter, to screen an ugly view, or just to provide the necessary contrast to a large unbroken plain.

If any single factor does more than another to make the town squares and gardens of England less attractive than they are abroad, it is our extraordinary habit of imprisoning each poor plot in some sort of fence or railing, a railing whose very existence depresses the spirit as much as its ugliness offends the eye, that acts as a trap for every paper bag and chance piece of rubbish that blows by and destroys completely the breadth and dignity of the space that it encloses. Is this protection really necessary? As a nation, we pride ourselves on our law-abiding qualities; must we assume that to grass and trees and flowers we are, above all others, wantonly destructive?

THE CITY PARK

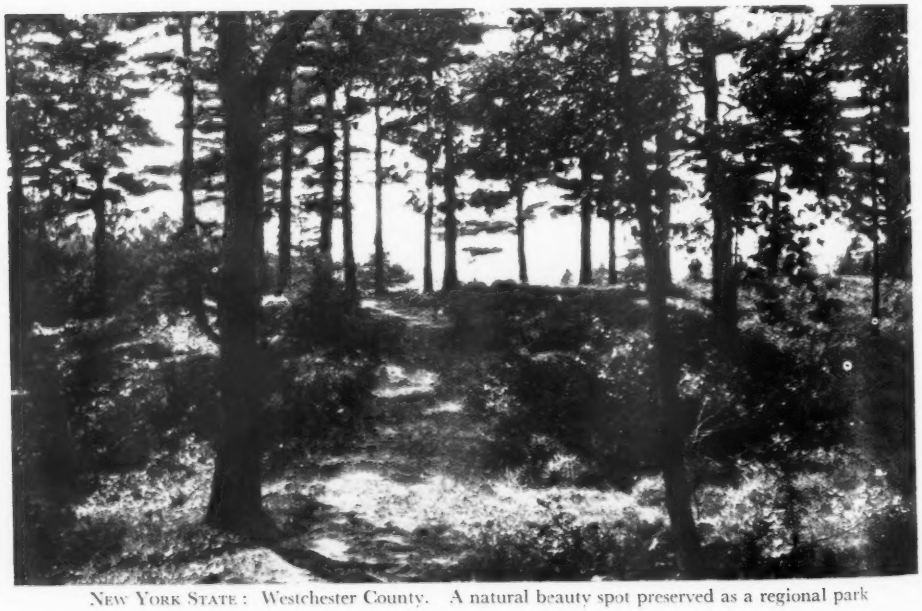
In England, with the exception of those in London, there are few examples of real city parks. The usual English practice is to place the so-called "city" parks in exactly that position where they can accomplish nothing of their real purpose, which is the improvement of the appearance of the central areas and the bringing of a little air and green foliage to the thousands of city workers. Generally, our parks are situated in the suburbs, surrounded by the houses of fairly well-to-do people with large gardens of their own; the city slum-dweller reaches these parks, which should serve him primarily, only on Sundays and holidays, after a long journey by tram or 'bus.

The proper place for the kind of park or garden I am talking about is as near the centre as can possibly be arranged, where it will bring much-needed beauty to the city proper, and serve as a pleasant retreat easily accessible to large numbers of rich and poor alike. Local conditions will naturally determine the actual site chosen and these vary in every case, but as a general principle it can be assumed that the most successful position will be one on, or only just off, a main line of pedestrian traffic between two important parts of the town. By this means many will use the park incidentally on their way from place to place, to their own considerable, if sometimes unconscious, advantage. The Green Park and St. James' Park are good examples of this kind of use, while perhaps most successful of all from this point of view is the historic common at Boston, which serves as a village green for a town of a million inhabitants.

If, in addition to its use as a concourse and traffic way, the city park serves, as at the Tuileries, or the Belvedere at Vienna, as a magnificent foreground to groups of important civic buildings, then it is really finding its finest expression. Park, streets, and buildings should blend together in one great architectural composition; once this principle is understood, it will at once be realised that the keynote of the park design must necessarily be formality. Only in rare instances can such parks be of great extent; they are inevitably, therefore, overlooked by the surrounding buildings, and their plan shapes are dominated by the rigid lines of the enclosing streets; here is seldom place for exercises in the picturesque, or that romantic complexity of meandering paths unhappily described as the "English Landscape Style."

In England we do not seem to appreciate that landscape, formalised to suit artificial surroundings, can not only have a charm of its own but can provide emotional experience of a quality not inferior to that of the highest art. The beauties of the formal layout arise primarily from space relationships, and from the sculptural qualities of lawn and terrace and hedge; they are found in the play of light breaking over steps, reflected in quiet pools or shivered in the joyous tumbling of cas-

GOTEBORG: Slottsskogsparken. A subtle combination of formality and naturalism lends a spirit of freshness to this neighbourhood park



NEW YORK STATE: Westchester County. A natural beauty spot preserved as a regional park

cades; they are expressed in the colour harmonies of skilfully blended foliage, the contrast of stone against dark leaves, and the brilliant climax of flowers.

Not every town boasts a Pincian Hill; nearly all, however, have some natural feature which would lend itself particularly to treatment as a park. Such features are often quite unsuited for other purposes because of their contours, but when skilfully used as park areas they can be given a particular charm and a desirable individuality; especially if a sympathetic designer allows the special situation and character of such places to be his guide, if he "finds" his park rather than plans it, it will have an appropriateness, a kind of inevitability, which no amount of studio designing can achieve.

The lines of such "natural" parks may follow some old stream bed, a disused quarry, a hillside too steep for building, or even the scarcely recognisable depression of some ancient moat; in each case the particular topography and the spirit of the place should be the guiding factors in design.

The shape and size, then, of our city park cannot usefully be laid down—at San Antonio in Texas I have seen use made of an irrigation canal running in an open culvert through the town, an unpromising feature in itself, but made delightful by overhanging trees and the terraces of restaurants which overlook it—the contours and plan shape of one town may suggest a single large park, while another will lend itself more readily to the development of several smaller ones. As regards the shape of the park, it is worth remembering that, given the same area, a long and narrow park will be accessible to more people than a squarish one.

What may or may not rightly be included among the attractions of a proper town park? The guiding principle here should be to serve the many rather than the few; it is the ordinary pleasures that can be enjoyed by all, without any particular preparation, at odd times in the day—spare half-hours at lunch time, or in the evening—these are what the park should provide for, not special facilities for organised sports or pastimes, which interest only a section of the community. For example, a stretch of grass, as an ornament to be looked at, may be enjoyed by thousands of men and women of all ages; but the same grass used as an informal football pitch soon ceases to be a thing of beauty, and is enjoyed only by a section of the population—boys between the ages of twelve and twenty. In the same way, ornamental waters often defeat their main purpose by being used as boating lakes; a small formal pool makes a poor place for rowing, while the boat-houses and necessary equipment often spoil an otherwise pleasant effect.

Walking, resting, and, above all, looking, these are everyone's pleasures for which the city park should primarily provide. There are some activities, however, which, although only enjoyed by a few, spoil no one else's pleasure, and may even add to the scenic interest of the park: Horseback riding is one of these; a "Rotten Row" makes a fine landscape element in itself, it encourages a healthy form of exercise, and often becomes a centre of interest, not only for the riders but for numerous spectators and passers-by as well.

While the park should be for everyone, it is of particular value to the old and to the very young; for this reason the requirements of children and old people should be given special consideration; seats should be well sheltered from the wind, and grouped together so that elderly folk may gossip, or overlooking stretches of level grass, where tiny children can play in safety under the eyes of their mothers or nursemaids.

THE NEIGHBOURHOOD OR LANDSCAPE PARK

The second main unit in our park system is the neighbourhood park. This differs from the city park chiefly by virtue of its more naturalistic or "landscape" character, for while in the latter artificiality is everywhere evident, in the former the artifice is partly concealed, and nature and art are blended in almost equal parts. This "naturalism" is, of course, by no means the rugged naturalism of wild and untamed country, but rather a domesticated sort similar to that of the well-kept country estate; indeed, the "parks" around the homes of the English landed aristocracy have been the models for the kind of park under discussion, just as the "gardens" of the French nobility are to a great extent the prototypes of the more formal town park.

The first object of a neighbourhood park is to provide those broad effects of landscape, the restful qualities of distance, and the freedom from noise and restriction which cannot be achieved in the formal park in the centre of the town. The most important requirement of a park of this kind is, therefore, size; it must be fairly large, though, of course, the nature of the land will make a great deal of difference in this respect, a level site usually needing more area than an irregular one to achieve the same effect of space.

It follows from the size requirements that this kind of park can only be economically developed in the suburbs of the town, where land is sufficiently cheap; in any case, so large an area could hardly be fitted conveniently into the street plan if it were very near the centre. From another point of view, the noise and turmoil of the city would conflict with the sort of character we want in our park; and again, the landscape park should at all costs look green and fresh—it cannot do so amid the inevitable smoke-pall of the central area. These limitations apart, however, the nearer to the centre our park is placed, the more useful it will be.

Nearness these days is more a matter of time than of distance, and the appropriate position will depend a

COLORADO: Rocky Mountain National Park

ISLE OF SKYE: A potential National Park—landscape too precious to neglect

great deal on the transport services ; where these are fast and cheap, five or six miles from the centre may not be too far, whereas in another case, three miles would be nearer the limits of usefulness. The ultimate considerations are : reasonable accessibility for the maximum number of people, especially the poorer people who do not have their own cars, and who have not the time to get to the real country, and, secondly, the sites available, with special consideration to the advantages of a good natural site. One which has interesting contours, already possesses some fine trees, or perhaps has a pleasant stream flowing through it, can be made into a successful park at half the cost and in considerably less time, and, moreover, will always remain more attractive, than one which has none of these natural advantages.

I confess I cannot believe that stereotyped figures as regards areas or distances apart make useful guides for planning authorities in working out park schemes. While one town lies in the centre of a large manufacturing area where industrial processes have created a "Black Country" for miles around, another even larger city may stretch itself along the healthy shores of a broad estuary or even, as in the case of some of our Yorkshire woollen towns, have open moorland on its very doorstep. The right solution to varied requirements such as these can hardly be compassed within the limits of a mathematical formula ; it is rather on imagination, common sense, and acquaintance with successful solutions to similar problems elsewhere that we have to rely.

Whereas in the city park it is generally neither desirable nor possible to shut out the surroundings, the landscape park by reason of its size can, and often should, be sufficient unto itself. Peacefulness and rest are the chief requirements and to achieve them it is often necessary to screen nearby traffic or conceal unsightly views. For this reason a concave, saucer-shaped site is generally to be preferred ; with the addition of properly handled planting round the edges it is possible to get a wonderful sense of enclosure and to avoid the danger of some well-planned view within the park being marred by ugliness beyond. Apart from this advantage much longer vistas can be arranged within the limits of a concave design, and though in special cases a scheme which rises towards the centre may be more appropriate, the latter arrangement obviously precludes the possibility of extensive views within the park itself, unless it is a very large park indeed.

The neighbourhood park can provide many more varied facilities and attractions than can the city park, but the prevailing effect should be that of pastoral landscape, the most restful of all types of scenery and therefore the most suited to the needs of tired workers seeking change and relief from the harsh clatter of machinery or the ceaseless noise and ugliness of city streets. Good landscape design is then the first requirement ; the kind of art that is unobtrusive though ever present. The soft curves of rolling meadows, the lift of a gentle hill and the rounded forms of well-placed trees—these are the elements of the art ; the quick gleam of sunlight on waters half concealed or the sudden burst of colour on dark-leaved flowering shrubs—these are the refinements.

I have insisted that in the neighbourhood park landscape pure and simple should be pre-eminent ; horticulture, too, has its place, though of a broad and architectural kind rather than the intimate sort one associates with private gardens. Flowers should be planted with an eye to their effect in mass when seen from some distance rather than for the cultivation of individually beautiful specimens, though of course it is always possible to introduce smaller enclosed gardens of the intimate kind ; but these should be placed away from the main vistas and large-scale treatments : they will indeed be all the more effective if rather hidden, so that one comes upon them by surprise.

In trees and shrubs, exotic specimens are generally to be avoided or reserved for special positions in the more formalised parts of the scheme ; the nature of the ground and the location will of course govern the varieties introduced, but it is well to remember, however, that the British Isles are mainly within the deciduous forest belt ; oaks, ashes, elms and beeches are the indigenous trees in most parts of the country, and their rounded forms are more restful to our accustomed eyes than the sharper outlines of the romantic conifers ; the latter, therefore, should only be used where the special nature of the site suggests it—they are so different in character that it is seldom wise to plant them haphazardly among the broad-leaved varieties.

A large neighbourhood park should cater for active as well as passive recreation. I would emphasise, however, that organised sports which attract large numbers of spectators should not be included. When deciding upon the kind of activities that are desirable, the important considerations are : first, the number of people who will actually take part in any particular game or sport, and, secondly, what damage to the general beauty and amenity of the park is likely to result.

Walking and riding are the two exercises that should primarily be catered for, not only along the main avenues and sanded tracks but by informal footpaths and bridlepaths planned to lead through a variety of scenery and to give pleasant views en route. The apparent extent of a park will depend much less on its real area than upon the skill with which these paths are arranged and the way in which the planting is used to give constantly new vistas and to screen familiar ones.

Boating and bathing may both be included in our park, though these demand buildings and equipment. Even though it makes the task of supervision more

MOUNT VERNON, VIRGINIA: A National Monument; The house and grounds of the first President of the U.S.A. preserved in their original condition

BAMBURGH, NORTHUMBERLAND: A potential National Monument: A fortress founded by the Saxons more than 1300 years ago

difficult, boating lakes should be informal in character with pleasantly irregular outlines designed to give surprise vistas to the pleasure parties upon them, and their banks should avoid the hard artificiality—and the great danger to children—of those steeply sloping stone edges so popular with our park committees.

Boathouses and landing quays will necessarily have a high degree of artificiality and can seldom be successfully placed amid the naturalistic scenery of the main part of the lake ; the boathouse too should be easily accessible. To meet the requirements of both lake and boathouse, it is generally advisable to have a rather formal reach of water at one end or perhaps in the middle of an otherwise irregular lake. This section of the lake may be overlooked by the terraces and gardens of the formal part of the park, and the boathouses and landing-places may conveniently be fitted into the composition, the whole area forming a distinct centre of attraction suitably designed to accommodate large crowds. To this area will rightly belong the tea houses and restaurants which are so necessary a feature of the park. In England the park café is traditionally a gloomy place devoting itself with apparent reluctance to the sale of a limited variety of poor quality food and to be patronised only in cases of extreme emergency. It seems absurd, however, that an eating-place enjoying all the advantages of a beautiful setting should not attract, at least in the summer months, large numbers not only of poor people but of rich and poor alike.

Nothing is more important than that all the park buildings and furnishings should be well designed and appropriate to their setting, and in nothing do English parks so fail as in this very matter. It is not that elaborate ornamentation is necessary, indeed the buildings should be reticent in character, taking away nothing from the interest of their surroundings. Here again we can learn a great deal from other countries, for whether it is the clever treatment of concrete in Germany, the magnificent use of timber in America, or the traditional yet lighthearted handling of brick and stone in Sweden, they all seem to surpass us in this respect.

I have mentioned bathing as one of the attractions that a park of this kind should include. No exercise is more healthy or more to be encouraged : exposure to sun and air is beneficial to everyone and especially to the poorer people who cannot afford long holidays to the country or at the seaside. The bathing in our park should be of an informal kind with a background of grass and trees and open views, and for this reason I do not think that elaborate seating arrangements for spectators, in the manner of so many of the new open-air baths, should be provided. The dressing-boxes, too, should be made as little of as possible : they can seldom be made really attractive and are best screened by planting.

Occasionally a sandy river bank makes an excellent bathing beach, as is well demonstrated in the public bathing-places outside Vienna, but nearly any site which has clean water, is sunny and to some extent sheltered can be made to serve. Provision for sun-bathing is as important as the actual water, and for this purpose close-cut grass is the best of all surfaces.

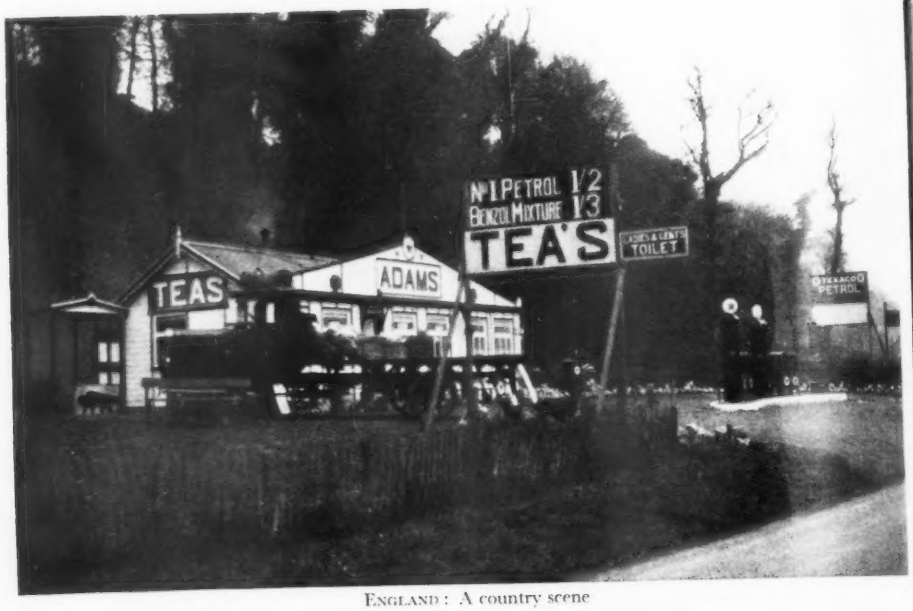
According to the size of the park, so can provision be made for other sports and games ; let me emphasise once again, however, that it is the informal rather than the organised game that should be encouraged. Children up to the age of fifteen especially should be provided for, and nothing is better for this purpose than a meadow where the grass is kept short. Let it have a frame of fine trees and never mind if it slopes a little ; here such games as rounders can be enjoyed, and if the park contains, as it should, several of these play fields, any of them can be given a rest when necessary, to allow the turf to recover from too hard use.

Tennis, golf, cricket and football can all, on occasions, be included in the park, but only after the other more important, because more generally enjoyed, facilities have been provided. Each of these games has its own special requirements as regards site and layout ; access to all of them should be as direct as possible from the surrounding streets, so that unnecessary traffic is kept away from the quiet avenues and paths of the park.

THE REGIONAL OR COUNTY PARK

Englishmen have always in the past been able to find health and relaxation amid ample acres of unspoiled country ; but this is no longer the case. In recent years the growing wretchedness of urban life has aroused an intense desire among all classes of people to get away from the towns, and this natural desire has been made possible, by the ease of modern transport and communication, to an extent never before imagined.

The result of this development is that to-day not only within the towns is it impossible to find beauty and peacefulness but, even more disastrous, the search for this peace and beauty is so intensive and carried on by such numbers of people that even beyond the town it is becoming increasingly difficult to find ; no place, however beautiful, is safe from the activities of the speculative builder, no road but has its redundant garages and untidy teashops. It is strangely tragic that this wave of uglification of natural beauty spots is partly the result of a new appreciation and love of the countryside.



ENGLAND: A country scene

GERMANY: One of the new *Autobahnen*

We are accustomed to parks that are closely attached to towns. The idea of country parks is new, and yet they have become a real necessity if we are to keep unspoiled areas of countryside within reach of our urban populations. Already from some of our cities it is impossible, within the limits of a half-day's cycle ride, to find anywhere where the speculative builder, the advertiser, and the wayside caterer have not penetrated. The motorist it is true can go farther afield, but the people who must first be provided for are those greater numbers who depend on 'buses and bicycles and on their own feet for getting about, and who can therefore, during their week-end or day holidays, only travel a short distance from home. These people need good camping, hiking and picnic grounds free from the ugliness of advertisement hoardings, jerry buildings and commercial establishments, and situated, wherever possible, within twenty miles of the town where they live.

Machinery already exists for the acquisition and upkeep of town parks, and responsibility rightly rests with the towns themselves. The country park, however, would be beyond the jurisdiction of any town and the question arises as to how it should be administered. The County Councils would seem appropriate bodies to handle this matter, but their interests only begin where those of the towns end, and the country parks would be chiefly the concern of the towns, who will mostly benefit from them and who should bear the greater part of the expenses attached to them.

It has been found in other fields of planning that the counties form by no means satisfactory geographical or economic units in themselves : the planner must deal with the hard facts of geography and economics rather than with the interesting but often strangely irrelevant historic boundaries. In the case of a large park of the kind under consideration, its boundaries would be topographical, ignoring man-made frontiers, while at the same time it might well serve several cities in different counties.

For this purpose, as indeed for most purposes concerning national large-scale planning, the geographic region is the only convenient subdivision. An area like the Cheshire Plain, which includes parts of Lancashire, Cheshire, Flint and Shropshire, is one such clearly defined region, another is the area covered by the Northumberland and Durham coalfield, while a third, the London region, would include some nine counties in the basin of the Thames. The authorities to acquire and administer these proposed regional parks should be therefore regional planning authorities, of which the most important members would be the representatives of the large cities in each area.

Nearly every city has within a few miles of its boundaries some " beauty spot " regularly frequented by its citizens on Saturdays, Sundays and holidays. So intensively are these places now being used and so exploited are they by ice-cream vendors and the purveyors of refreshments and hot water, as well as petrol and oil, that the fortunate holiday-maker who has time to go farther afield avoids these " beauty spots " as he would the plague. Everywhere too there are similar places of great natural beauty which are fast getting built over ; speculative builders and the proud owners of holiday bungalows are at work in all parts of the country, and many a quiet place, which only a few years ago seemed far removed from all such development, now bears a sturdy crop of asbestos roofs and battlemented garages.

Any area then of particular natural beauty reasonably accessible to a large town or group of smaller towns would be suitable for our purpose. These areas should be fairly extensive, big enough to be used by large numbers of people without being spoilt. Generally, the more varied the type of country included in the park the better, but there are some places where one special kind of scenery is worth preserving for its own sake.

In the regional park, although a certain amount of planting and road-making would have to be undertaken, the main work of the park authority would be preservation and the prevention of undesirable development. The first step would be absolutely to prohibit all commercial enterprise within the park. Advertisement hoardings, petrol pumps, ice-cream vendors, teashops would all disappear ; then, under proper control, such minimum services as were absolutely necessary would be reintroduced. Refreshment centres and service stations would be established at a few well-chosen points and with rigid restrictions as regards design. The Standard Oil and Shell companies have shown by their filling stations in America and on the Continent how such buildings can be pleasant as well as efficient, and it seems unfortunate that they cannot establish their own retail stations in England as they have done elsewhere, instead of allowing their petrol to be sold among all the other brands at the usual inefficient and incredibly ugly garages.

Motorists, cyclists and hikers must all be provided for : special camp sites should be reserved, some for those with their own equipment, others might have tents provided ; motor camps, too, should be included, for it is most important that the parks should be for everyone, the mingling of rich and poor alike amid natural surroundings should become one of their most valuable features. In the parks administered by the State of Utah, U.S.A., all the camps and hotels are managed by one private firm, but the buildings themselves are the responsibility of the State architects. This scheme has ensured good planning and design, as well as a high standard of catering, for the firm is at pains to ensure a renewal of the contract each year.

NATIONAL PARKS

There are in the British Isles certain areas of incomparable beauty which reason, sentiment and common regard for ultimate profit demand should be preserved unspoiled as the natural inheritance of Englishmen for all time. There is nothing more truly civilising for men of all degrees than the contemplation of natural beauty; but if this virtue were not enough to save them, the commercial value of attractions which bring thousands of visitors to our shores each year would alone justify their preservation.

The immediate danger to many of these beautiful areas makes the question one of great urgency. The existence of the Pilgrim and National trusts, the C.P.R.E. and similar organisations proves clearly that a large body of enlightened opinion is in agreement upon this matter; but such voluntary societies, however active they may be, can never accomplish enough, and this matter which is the concern of every Englishman—the preservation of England—should be the immediate concern of the English Government.

What is wanted is a Department of Public Lands which would receive grants each year in the same way as grants are given for educational purposes, and it should develop a long-term policy of land acquisition, preservation and development. In the event of a really responsible authority adopting a thorough-going policy there is little doubt that the support of landowners, charitable persons and the general public would be assured. There is no reason to believe that the response to well-organised appeals for funds and gifts of land would be any less enthusiastic in this country than it has been in the United States, where a skilful combination of government and private enterprise has secured nearly eleven thousand square miles of unrivalled scenery and preserved it for ever from exploitation.

A great deal of private property could be brought within the area of the parks if certain landowners were allowed to continue their present uses but agreed not to sell or develop in ways contrary to the interests of the park; schemes of tax relief could be evolved for such owners as were willing to co-operate in this way. Some of the national parks would include large areas of national forest where the tree planting would have primarily a commercial end in view; it should be realised, too, that many agricultural and even industrial pursuits could be continued with advantage; sheep and the lonely farm add rather than detract from a moorland scene, and there are many kinds of quarrying and mining that could be carried on without injury to the park.

Anyone who has visited the national parks of America finds it hard to put into words the enormous value to the nation of these areas of supreme scenic magnificence. That by the will of the people this splendid system of natural playgrounds was built up and made safe for future generations is one of the most noteworthy achievements of American democracy. In the British Isles we have no scenery comparable in scale or splendour to that of the mountains and deserts of America, but we have certain areas of a very different kind whose more subtle beauties are unique and cry out for preservation.

In choosing areas for national parks the difficulty would be only one of selection from among many lovely districts. The procedure would be to secure first those outstanding areas which are in immediate danger from the builders: the Peak District, parts of North Wales, and parts of Cumberland and Westmorland are obvious examples. In the national park extensive stretches of completely wild scenery would be the first requisite, or at least that variety of scenery which we in England think of as wild, for in reality there is hardly a square mile of our country where the hand of man cannot be seen. But the national parks would be for the completely unsophisticated—or perhaps we should call it super-sophisticated—holiday. The greatest contrast with the artificiality of everyday life would be the aim.

Originally the motive behind the national park movement in America was unalloyed conservation, but it soon became apparent that the parks were far more than recreational areas, that they had enormous educational potentialities, and that, with the endless opportunities they gave for study and research in geology, archæology, natural history and botany, for example, they might well become the classrooms of the future. Each park would be an important wild life sanctuary and the extinction of many of our rarer animals and birds would be prevented. Wild flowers too would be protected within the parks, which would thus afford students and naturalists the most profitable regions for research.

The functions of the Department of Public Lands would also include the preservation of ancient monuments; these vary in character from the primitive mysticism of Stonehenge to the architectural splendour and romance of the mediæval castles, and by common consent the nation can ill afford to neglect them. Where a historic building occurred within the area of a national park it would be easy to look after it, but of course this would not generally be the case, and yet most of these monuments owe a great deal of their attraction to their surroundings. It would therefore be necessary to include, in any complete park system, smaller areas devoted to the preservation of special features of historic or scientific interest.

All buildings of unusual interest could be brought within the scheme, the more important as national monuments cared for by the Government, while those of more local interest would be the responsibility of regional planning authorities. These smaller park areas

should not be limited to the protection of buildings alone ; places of exceptional geological or archæological interest would also be included, as well as areas peculiar as the habitat of a rare plant or animal. The redwood forests of California are famous parks of this kind ; less known are the groves of the rare Monterrey cypress, which are protected by law on the coast near San Francisco.

In the kind of parks that we are considering very little constructional work would be necessary, beyond roads to make them reasonably accessible and accommodation for shelter and refreshment at certain carefully chosen points. Bearing always in mind that the parks would be for every section of the community, motorists, cyclists and hikers would each be provided for in different ways, by hotels, hostels and camps, as well as by special camping grounds for people with their own tents or caravans. All buildings would be designed by the permanent architectural staff of the Parks Department and the latter would have direct supervision of all activities within the park boundaries.

PARKWAYS

To complete our park system the various scattered units should be knit together by a system of highways or parkways to which the principles of the parks themselves regarding advertisements, petrol stations, refreshment places, etc., should also apply. The incredible folly of the by-pass road, by which thousands of pounds are wasted yearly in an attempt to relieve congestion and expedite traffic round small towns, while allowing commercial and residential development along the new road, is becoming obvious even to the Ministry of Transport.

Vast sums of money have been provided for the relief of the present chaotic and dangerous traffic situation. Already motorists are so hampered by restrictions, so confused by signposts, traffic lights and pedestrian crossings, that each year sees a greater number of them undertake the expense and inconvenience of a Channel crossing to escape these typically English phenomena. The need to-day is not for further restrictive measures but for real highways to suit modern traffic requirements.

The parkway, with its tree-lined strip on either side and its carriageways divided by anti-dazzle planting in the centre, is not only a thing of beauty and a joy to travel on but a safety device as well. Local traffic is kept off altogether, parking becomes unnecessary and prohibited except in special widened areas, cross-roads occur only at wide intervals, and, finally, neighbouring property is enhanced in value because screened from the annoyance of a busy traffic way.

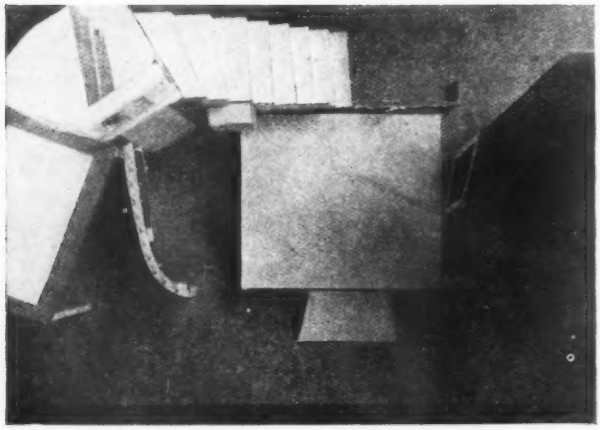
All main highways should be of this kind in the country where the traffic is the densest in the world, but with great advantage a special system of pleasure roads for private cars could be adopted, avoiding the large towns, and not necessarily taking the shortest routes. Along these roads amenities should be preserved as in the parks themselves. The perfecting of a national parkway system would undoubtedly take time, but it could be accomplished little by little if a master plan were once adopted.

CONCLUSION

The suggestions of town planners are usually turned down on the grounds of cost : this is due to a complete misunderstanding of the meaning of the word "planning." Town building goes on year in year out at the cost of millions of pounds to the community ; this expenditure is quite inevitable and occurs with or without the benefit of planning ; the whole province of the planner is merely to ensure that whatever money is to be spent is spent according to a rational plan or scheme of development, instead of in the normal way—haphazardly. Once this is understood, it should not be difficult to persuade people that to plan is not merely more efficient but also more economical than not to plan.

In the scheme that has been outlined the novelty lies not in the idea of providing open spaces for recreation and relaxation, this has been long ago accepted—at least in principle—as one of the duties of public authorities ; what is more fundamental to this thesis is the suggestion that, like any important private undertaking, this provision of park areas should follow an orderly plan, because only in this way can redundancy and waste be avoided and a satisfactory distribution be arrived at.

Every day more and more people, oppressed by the ugliness of the interminable built-up areas, abandon their city homes, every day new pieces of the countryside disappear beneath building developments, every day local authorities buy, at heavy cost, unrelated patches of open space which may, or may not, be in the right place from the point of view of the whole town. Only by planning can we bring order out of this chaos : my plan is to save the country by making the towns livable, to make it more easily accessible, and to preserve the best of it, mountain and moor and ancient forest, unspoiled for all time.



The view from above of a model set-design "in the white" (by the author of this article). At this stage of his work, before he begins his painting, a great deal of the designer's study is to accommodate his shapes to the existing dimensions of his stage; and it is here that a stage planned to be consistent with the needs of scenery is of the very greatest help to his achievement of an expressive, practical and easy-working scheme

THE SCENE DESIGNER'S REQUIREMENTS
IN PLANNING SMALL STAGES FOR PLAY-ACTING

By RICHARD SOUTHERN

INTRODUCTION

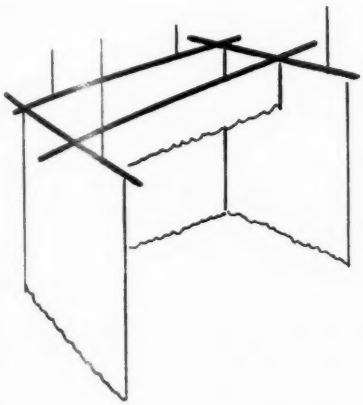
From time to time we have published articles in the JOURNAL *the definite purpose of which is to convey another professional man's view of what he wants from architects. Readers may remember the article on concert hall platforms which appeared last year (23 May 1936), and which showed how seriously many concert platforms in halls where world-famous performers are expected to appear fail to a preposterous extent to meet many of the simplest needs of conductors, orchestras and soloists.*

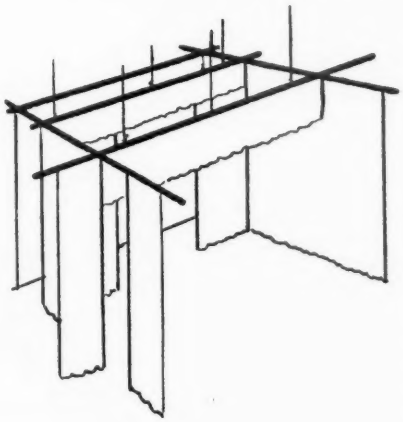
In this article Mr. Richard Southern, who is a professional stage designer, gives a simple description of the scenic artist's requirements for stages. The article consists of two parts from a book on proscenium and sight-lines which it is hoped will be published soon to supplement another book by the same author which is reviewed on page 194. People who perform plays in the numberless village halls and community centres that are at present in use, or who will perform when their halls are built, are often exacting in their requirements, but it would probably be true to say that it is the exception rather than the rule for many of the most elementary demands of actors and scenic designers to be met intelligently. Too often it is thought that just by "putting a stage at one end" of a hall the needs of actors will be met. This is far from being so. If Mr. Southern's article can point out a few of the essential requirements its purpose will be fulfilled. The article does not deal only with the village hall type of stage but gives information which is of value in the designing of stages of all types and sizes for professionals as well as amateurs.—ED.

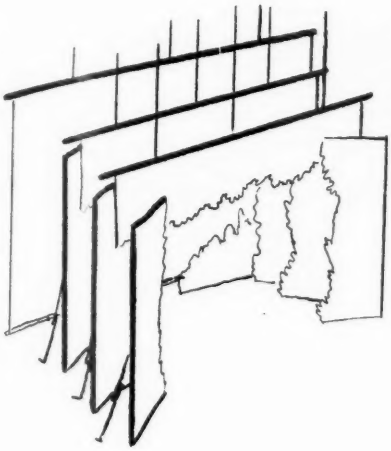
THE FIVE TYPES OF SET

A stage is a six-sided box of which every side contributes a special function, or functions, towards the mounting of theatrical shows. Therefore, before the features of the planning of those six sides are considered, some acquaintance with the varieties of mounting, or the styles of setting, that may come to be put up between those walls, is essential.

There are not many styles we need study; in discussing them I shall limit myself to traditional forms. Many—too many—confusing subdivisions of style are observable. At the risk of seeming to ignore these I shall confine myself to the straightforward, more or less traditional key-shapes of set, for I know that within these lies all the necessary ground for individual experiment.







Above :

Fig. 1. The Pure Curtain Set.

Fig. 2. The Detail Set. In this diagram of the Detail Set, only the setting itself is shown, the details of scenery—which may be of a hundred and one sorts ; small set- pieces, built pieces, doors, rostrums and throne-backings, etc., etc.—are omitted. They would be set among, or in front of, the curtain surround.

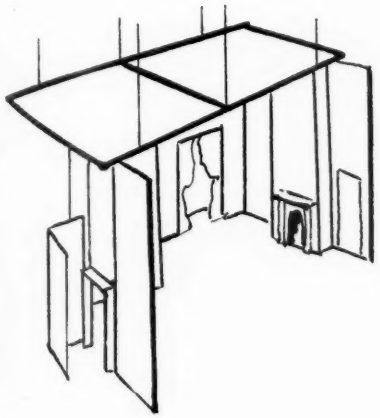
Top left :

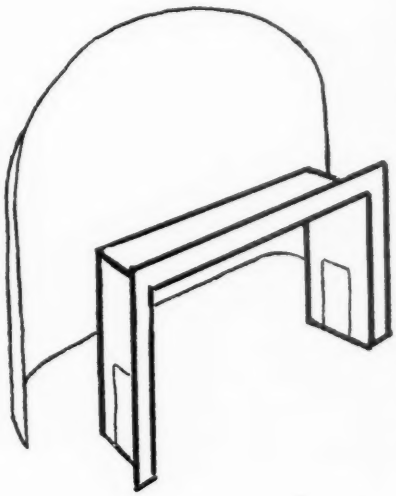
Fig. 3. The Wing-and-Cloth Set.

Below :

Fig. 4. The Box Set.

Fig. 5. The Cyclorama Set.





I have elsewhere divided theatrical setting into eight main heads,* of these we may here ignore the first three—Costume Setting, Symbol Setting and Background Setting—they are more a matter for the setting-designer than the architect, and in them the designer's problem is to adapt himself to his conditions, whatever those may be, calling in no respect upon them to help him. But to distinguish the other five is of importance to anyone who plans a stage, for each demands special conditions. They are The Pure Curtain Set, The Detail Set, The Wing-and-Cloth Set, The Box Set, and The Cyclorama Set. These five varieties may be briefly diagrammatized as in Figs. 1 to 5.

They have three points common to each, and the individual variations of these common points are of considerable importance in stage design : each has a back, sides, and a top. The first common element, the back, is in the first four types a simple upright plane, either a hanging curtain (Figs. 1 and 2), a hanging canvas (Fig. 3), or a standing, framed-out canvas, probably in separate sections, called *flats* (Fig. 4). The back of the fifth type is curved and possibly built permanently and plastered.

The second common element is the sides. The sides of Figs. 1, 2, and 4 are similarly plain walls, in the first two examples they are walls of curtain, in the other, of canvased flats joined edge to edge. For Fig. 3 the sides are made by setting the flats each at a similar angle, forming rows of "wings." In Fig. 5 the sides are different in a rather important respect, they are

* See "Drama," Jan. 1935

partly supplied by the sides of a " false proscenium arch " which stands behind the real one, and partly by the curved-forward " horns " of the backwall or cyclorama.

The third and last common element is some means of " masking-in " the top. In Figs. 1, 2, and 3 one or more " borders " are used. Above the walls of Fig. 4 a framed-up canvas ceiling is hung. The top of Fig. 5 is masked partly by the top of the false proscenium and partly by the great height and coved top of the cyclorama.

These five types of set each make special demands on the stage on which they are put up. To them we should add for completeness one subdivision in which are made, perhaps, the greatest demands of all on stage structure. This extension includes all types of elaborately built or trick sets. Generally these fall into the main group of the wing-and-cloth style ; more rarely do they occur in the box style. So far as the elementary masking of sides and top and back are concerned, they have perforce to follow orthodox lines, but they make especial demands on the stage in respect of the large movable trucks on which the built units of the sets are constructed, or in respect of the rising and sinking bridges in the stage floor from the nature of which the sets take their shape, or of the revolving parts of the stage upon which the system of the scene-change may depend.

This subdivision of built- and trick-scenery is especially important when we come to consider the movement of scenery.

There are resumed all the main methods of making an orthodox stage set.

Now in fitting any of these types of set to a stage, the setting has to be put up behind a *proscenium opening*, which conditions every one of the set's dimensions in a way dependent upon the system of sight-lines, and one especial requirement must be observed : *The set must mask*

THE PARTS OF A STAGE

The setting has to be placed, and worked, on a stage. You cannot just put a platform in a hall and suppose you have a stage : a stage is a cubic space bounded on all sides by walls that should each be contributory agents to the placing on that stage of the setting for a show.

Points which affect the planning of these six sides and add to their functional rightness are as follows (especially are these points frequently overlooked in the planning of small stages, or where the manifold needs of a community centre have led to a conflict of the importance of the parts, so that few are completely suited to their job without the interference of the needs of some other department) :—

THE FIRST SIDE—THE FLOOR

SUMMARY

(*a*) it should be flat.
(*b*) it should be the right height,
(*c*) it should be continuous to the side walls of the stage,
(*d*) it should have very wide wing spaces,
(*e*) it may usefully contain traps,
(*f*) it should be capable of receiving screws.

THE AUDITORIUM FLOOR

(*a*) the seating should have side gangways,
(*b*) the floor should be either raked or else stepped at the back.

Stage Floor Notes

(*a*) A stage floor should be flat. Stage rake is a tradition connected with perspective scenery. Fr. Kranich, in *Bühnentechnik der Gegenwart*, vol. 1, p. 117 and following, enlarges on the uselessness of stage rake to-day.

(*b*) The height of the stage floor above that of the auditorium is governed by two factors, the distance of the nearest row of spectators and that of the farthest. It must be higher as the farther seats are more distant. But it must not be so high as to cause uncomfortable craning upwards from the nearest seats ; the nearer these are, the lower the maximum stage height possible.

(*c*) The stage itself should carry unbroken to the side walls or at least be capable of extension to these when it is used for a show. A drop at the sides is a physical danger, an artistic limitation and a practical curse. In small halls where temporary extensions are needed to fill up, these must not creak under footsteps.

(*d*) It would seem that few have ever had the courage to claim its rightful importance for the wing-space—the spaces at the side of a stage. The attitude of those concerned is " Oh, yes, we know it would be very nice to have plenty of room there, but you can't have everything, and four feet is really enough to move about in." They must economize somewhere so they economize on wing-space. They had far better economize on stage space. *Eight feet on either side is the very minimum of practical wing-space for the tiniest practical stage.* In a larger theatre the space rises in proportion. More will be said concerning the wing-space in the discussion of the sides.

(*e*) It is very useful if the construction of the stage floor be such as enables a long narrow portion of it to be lifted as a trap, for the dropping through of scenery to store. The trap need be no more than eighteen inches wide, but should be as long as the length of the longest battens from which curtains or cloths are hung. It should run from side to side of the stage, whose floorboards should, according to ancient tradition, run up-and-down stage so that their bearers beneath may run

parallel with the trap and thus allow the rolled cloths to be dropped between that pair of them over which the trap comes.

It is of great help in view of the valuable storage room here to sink the floor under the stage so as to give a clear six feet of height, then flats too (whose maximum width is 6 ft.), can be dropped down, and stored on their sides. The old stage floor had many of these traps, and a great cellar-depth.

Sometimes this space is also valuable as a passage under the stage when no other passage behind is available; for every stage should be accessible from either side.

Apart from this, a door into the basement is necessary for human entrance to the store, and such a door should be accessible without going into the auditorium.

(*f*) There are two ways of bracing framed-up pieces of scenery on a stage floor; one, by putting a braceweight on the end of the brace to keep it from slipping; two, by screwing the brace end to the stage with a stagescrew. The latter is the more practical method. A stage floor then should be capable of receiving stagescrews, and not composed of polished or choice wood. This is my own view: I should add, some authorities consider the braceweight method safe enough to compensate for the wearing of the stage that stagescrews cause.

For Pure Curtain Sets alone a plain floor may be sufficient.

For Detail Sets a trap is valuable for the lowering of flat details of scenery.

For Wing-and-Cloth Sets the trap is very useful indeed, for a set of rolled backcloths is difficult to store and the suggestion sometimes made that they should be poked up through a door high in the back wall in the hope of storing them in a loft above the dressing-rooms is thoroughly unwise in more ways than one.

Not only may cloths be stored below such a trap but they can be struck directly into it, that is, lowered straight through in a scene change. The cloth may either be rolled on a roller below the stage as it descends or (if it is not too thickly painted) folded zig-zag into a long box, then its lines (with snap-hooks at the end) may be detached from the top batten and attached to that of another cloth waiting rolled-up under the trap, to be unrolled and pulled into view by the ascending lines. This is the system of the "sloat box," or slot box, described in Peter Bax's very practical book on "Stage Management," and is the only way of getting rid of a cloth on a stage with no head room, beside the ordinary "rising bottom roller" method.

Further the trap allows the revival of a nearly forgotten, delightful method of getting rid of groundrows by sinking them in sight of the audience.

For Box Sets the trap and basement are useful for storing rolled ceilings.

For Cyclorama Sets, another kind of trap or "trough" in the floor at the foot of the cyclorama, capable of being covered when not in use, offers a valuable housing-place for a cyclorama footrow of lamps. The normal trap as described above is ideal for the packing of groundrows and low setpieces.

The Auditorium Floor

(*a*) In the auditorium the seating should be planned with gangways at the side—at least near the front of the house—for, in any case, the side-front spectators get a bad view of the stage, and the nearer-in they are with regard to the proscenium edge the better. Side gangways also allow exits in the side walls for emergencies.

(*b*) The floor of the auditorium should be raked for the better viewing of the stage. In a village hall this is generally impossible, but a great aid to the comfort* of the back spectators is to raise the last few rows of seats on a platform. This need not be high, indeed the lower the better, for once it surpasses the level of the stage it needs to be increasingly heavily raked or the back spectators are worse off than before. Six or nine inches is very well worth while.

THE SECOND SIDE—THE TOP, ROOF OR GRID

SUMMARY

(*a*) No roof above any stage should be of the plain pitch type unless the side walls of the stage are considerably higher than the proscenium opening, otherwise a pitch roof must contain a dormer shape either side.

(*b*) Every inch of unobstructed headroom that can be contrived is needed.

(*c*) No system of curtain-hanging should be fixed, or built in, so as to prevent, in any way, full variation of shapes of set.

Notes

(*a*) It is in the roof that a little theatre or village hall finds one of the two greatest structural obstacles to its smooth working, so a note at length here will not be amiss.

A low pitch roof is utterly unsuited to the nature of scenery, because scenery is square and the roof triangular. And you cannot fit a square peg into a triangular hole without a great waste of space.

It is a truism that scenery must reach above the proscenium opening in order to mask and prevent the front stalls seeing up over the top. Similarly scenery must reach out beyond the sides of the proscenium opening or the sides will not mask. A set therefore occupies an area behind the proscenium opening whose elevational aspect exceeds that of the opening itself, at the top and at the sides.

It is the upper, outer corners of scenery that foul a pitch roof, and if you do not lift your border so high as to poke the ends of the batten through the tiles (Fig. 6), nor push your wings so far off that their upper,

*The comfort of spectators is a vital factor in showmanship

outer corners break through in the same way, then your near spectators can see over or round them.

Not only is this true, but the natural movement of scenery during a change is centrifugal—the top goes up and the sides go out. A pitch roof even just sufficiently

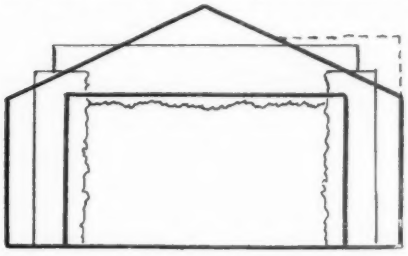


Fig. 6

high to allow the border enough depth and the wings enough width, when each is in place on a set, is therefore not properly adequate, for the border cannot fly even the minimum few feet nor the wings be run off to the sides to pack.

What is very obvious from Fig. 6 is that an inexpensive small-scale remedy for this is the use, on the roof above the stage, of the simple dormer form.

I would advocate the building of a pair of dormers in every pitch roof put up over a stage.

Ideally the face of this dormer shape should carry up the face of the external wall of the stage and should not be set back from it, but its top need not necessarily be as high as the ridge of the main roof. Five feet—even less—of extra headspace here is sometimes quite enough in a small hall, though it may leave little margin for full flying of scenery.

The essential places for the dormer shape are at the back of the stage (where the back of the set comes) and at, and just in front of, the centre depth of the stage (where the borders mostly come). These places should at least be relieved. But by far the best is a dormer running the whole depth of the stage.

It is worth while noticing that the space in the dormer need not for our purpose be entirely free of roof spans, and that if a dormer is added to an existing pitch roof there is no cutting of the rafters involved: Any beam or system running parallel with the proscenium is tolerable across the dormer space. But any purlin or member traversing the space at right angles to the proscenium will cross the path of the battens of the scenery and immediately destroy the value of the dormer.

(*b*) The pulleys over which run the lines supporting all hanging scenery on a full stage are placed in an open grid of beams covering the whole stage area and at a sufficient height above the stage to allow full-size backcloths to be drawn up to a distance at least equal to their own height.

Much headspace for the flies is impossible on a small stage, but because here backcloths can never be flown, there is no reason to overlook the boon of a few feet of headspace in which to fly borders or "booked" ceilings. It is too generally supposed that if full flying space is impossible, nothing extra above the set height need be thought about. But even 5 ft. of headroom can be an inestimable boon, and it is just that boon that can be conveyed by an architect who thinks to place a dormer on the pitch roof above a small stage.

On the scale plan and longitudinal cross section of any stage project the system of sight-lines should be applied to discover the height of scenery and length of borders necessary for the given circumstances so that it may be seen if such scenery is permitted by the pitch roof or whether a dormer shape should be added to avoid the various indirect tricks and shifts necessary to mask scenery that is in principle too low.

Point (*c*) in the above summary will be covered in the following notes concerning the roof of a stage considered in relation to the five types of set.

The Pure Curtain Set. Because of the wide use of curtains as setting on small stages, a certain belief is current that, given three fixed battens screwed to the roof that will take a back curtain and two side curtains, a setting has been made possible for any show. But nothing is more misleading than the statement that you "can play *anything* in curtains." To be of any real general use curtains must be capable of many different arrangements on plan, and must be supplemented by many different types of "detail" scenery as described in *Stage Setting*.*

It is then unwise for an architect to make any provision for the hanging of curtains that is immovable or difficult to modify in shape. It is almost better to make no provision for curtain-hanging at all and let the company put in its own pulleys and find its own salvation: but then, they are certain to come upon some limitation that could have been avoided with forethought and the only wise way with a design for a stage roof is to subject it constantly, in the making, to the unequivocal tests of sight-lines.

The Detail Set. For Detail Sets (by far the most generally useful type) the architect has the discussion quoted above of their nature to guide him, and with that knowledge, the help of sight-lines and the suggestion of the dormer, his problem can be worked out because its features are clear.

In both the preceding types of set all the curtains are hung from the roof or from a variable frame suspended from the roof, when a minimum of four points of suspension is demanded. In the second type there may be additional points of support needed for the hanging of traverse curtains.

Wing-and-Cloth Sets. In Wing-and-Cloth Sets, the cloths and borders hang from the roof each from its independent set of lines. Each set of lines generally

**Stage Setting for Amateurs and Professionals*, by Richard Southern Faber & Faber, 1937

involves three ropes (from the two ends and the centre of the piece), three single pulleys in the roof to take the separate lines, and a triple pulley or head-block at the side to gather the lines together and return them to the stage where they are made off together to a cleat on the side wall. Sufficient sets of lines will be needed to hang all the borders that the sight-lines show to be necessary for each scene and, further, a separate set for each border or cloth used in the other scenes of the show. It will be apparent from this that very few stages in this world can have too many sets of lines available, and that on the other hand their paucity often conditions and limits the scene design for a show.

The wings to-day are nearly always stood and braced on the stage.

The Box Set. For the Box Set little is hung beside the Ceiling, and that needs two sets of lines if it is plain and three if it is to be booked and folded.

The Cyclorama Set. With the Cyclorama Set in its fullest form, overhead lines at any part of the stage except the very front are precluded, for the top curve forward of the cyclorama cuts them off. Overhead lines are so useful however that at present while the cyclorama system is still in its infancy it is better to truncate the dome and preserve some at least of the lines.

For all these types of set, the roof must, of course, supply means of hanging certain elements of lighting.

THE THIRD SIDE—THE BACK WALL

Summary

(*a*) its central area should *never* be broken by doors.
(*b*) it should be plastered,
(*c*) it may often very usefully be curved forward at the ends or top, in the plastering, provided the amount of curve has been subjected to sight-line tests,
(*d*) there should be a passage behind from side to side of the stage.

Notes

Few notes are necessary here on these points. The plastering of the back wall gives a very valuable permanent sky backing or basis for a backing of coloured light. It forms a step towards the cyclorama. Any opening in the central part of the back wall, or any pipes or radiators, of course, prevent one from ever using it in this most advantageous and economical way.

In relation to each of the five types of set, a back wall treated as suggested above is :

For a Pure Curtain Set not of great importance ;
For a Detail Set is very important indeed ;
For a Wing-and-Cloth Set is a great potential help in economising scenery and developing the style ;
For a Box Set is of considerable use as a backing for any window in the back wall of the set ;
For a Cyclorama Set it is essential (or practically so, though it is possible to build a canvas cyclorama of sorts, but this is all-round less efficient).

THE FOURTH SIDE—THE FRONT

Summary

(*a*) The sides of the proscenium opening must be wide enough to mask adequate wing-space behind.
(*b*) The proscenium opening should not be too high.
(*c*) Proscenium doors may be considered again as useful features.
(*d*) The edge of the proscenium side should be designed so that the *proscenium corner* comes on the *proscenium line*. Failing this the narrowest part of the proscenium opening should never fall along any but the proscenium line.
(*e*) The relation of the proscenium edge to the two outermost seats must be very carefully considered indeed.
(*f*) The systems of the false and inner prosceniums should be studied and their installation carefully considered.

Notes

(*a*) The necessity for adequate wing space will be discussed in the consideration of the side walls later. An alternative, in small theatres, to wide proscenium sides is to keep the sides narrow but to plan the stage so as to be wider than the auditorium.

(*b*) An application of the sight-line method will show the best height for the proscenium opening in any given circumstances. Scenery becomes very difficult to mask at the top if the proscenium is too high. Only in special circumstances is the proscenium of normal full-size theatres raised higher than 18 ft.—the regulation height of a full-size stage flat. However high the actual arch may be in fact, it is cut down in practice by a pelmet or a proscenium border. In a small stage it may well be so low as just not to spoil the proportion of the actors.

(*c*) Doors in the proscenium sides are an old and essentially English tradition, and useful to-day, whether placed facing the auditorium and giving on to a forestage, or set facing on-stage in the thickness of a deep proscenium (the traditional way), especially for Elizabethan or Restoration plays or for revues and any many-scened shows where forestage scenes are played while the main stage is being changed for the next scene.

(*d*) A full explanation of the point mentioned here would involve a longish description of the sight-line system. The subject concerned is the shape or the splay of the proscenium thickness at the sides of the opening. In briefest summary, the intention of this note is to plead that the splay of the edge (if it exist) should be such that the *proscenium corner* (that is, that part of the pros. edge which cuts off the view of the stage from the outermost seat) should fall upon the *proscenium line* (that is, the line drawn across the pros. opening to connect the inner, or stage, face of the two pros. sides).

Should this prove too limiting a condition for some designs, then at least it must be arranged that the

narrowest part, on plan, of the proscenium opening (if that opening should vary according to splay, or the existence of decorative columns, or other such) is on the proscenium line.

(*e*) The relation of proscenium to side seats is dependent upon the treatment of sight-lines. It should be emphasised here that no plan of any stage is complete or capable of just criticism unless the two outermost seats of the auditorium are marked upon it in their proper positions. We ought no more to think of making the plan of a stage and omitting the outermost seats than of making a drawing of a face and leaving out the eyes.

(*f*) False and inner prosceniums are of the greatest help in easing the sight-lines and economizing scenery.

Finally, on the stage side of the proscenium wall is accommodated the prompt corner and (generally) the switchboard, though there are advantages in having the latter at the back of the auditorium if an adequate system of signalling can be maintained between electrician and stage manager.

THE FIFTH AND SIXTH WALLS—THE SIDES

Summary

Concerning the side walls of the stage our three equally important first requirements are that they and the strips of floor adjoining—the wing-spaces—be high enough, wide enough, and sufficiently equipped to allow Packing, Working, and Waiting.

Notes

Here is the most congested part of a stage. The three functions of the sides—to accommodate packing, working, and waiting—must be very well studied.

To begin with, for proper working, the stage manager must see the stage from his desk, where the log and prompt books are kept, where times are recorded, whence calls are sent, and where the signal switchboard is situate. This desk is (generally) on the stage side of the stage-left proscenium wall, and belongs perhaps more to the proscenium than to the side wall, for it is round the downstage corner of the adjacent side of the set that the stage manager watches his stage. It is an essential part to plan.

The descending ends of the working lines come down the side walls, but against the walls are also the packs of scenery. So congested is the wing-space in a large theatre that the functions of packing and working are often divorced, and packing of scenery will remain on the stage while the working of lines is taken up a storey and put on a special gallery (called the fly-floor) built above the wing space high enough to be clear of the packs below.

In a small stage the fly-floor is impossible, so the lines are worked from the stage. It is generally better to have a pack of scenery on either side of the stage ; it makes for quicker striking if the left side of the set is struck to, and packed against, the left wall, and *vice versa*. Hence it is often useful to divide the lines and to have the up-stage half on one side of the stage and the down-stage on the other, so that on either side a space is left clear for the packs.

It is further very useful to have a *live* pack and a *dead* pack each side so that, half way through a show, the "dead" scenery, that is not wanted again, is not confused with the "live," still to be used. But two packs and a group of lines on each side wall are generally too much for a small stage if the pack is made in the most convenient way, that is with the flats leaning upon each other parallel with the wall, so a pack case (a reversion to an old system) may be useful, where the flats are slid in like books in a shelf at an angle to the wall, then the live flats can be kept at one end of the case and the dead at the other—but at least nine feet clear wing-space is needed for this.

Fortunately it is only in Wing-and-Cloth Sets and Box Sets that many flats are used, and these are types of set less to be recommended for village stages.

But the chief difficulty of packing on a village stage even with the simpler styles of set comes from the old bugbear, a pitch roof, for if, as is often recommended, the height of the house walls, to the spring of the roof, is 8 ft. 6 ins., and 2 ft. of that is cut off by the height of the stage, it is immediately clear that on the sides of the stage the walls affording packing space are only about six feet high, and the problem becomes impossible. Again the dormer shape is needed—and a dormer shape that, as was emphasised earlier, in its face carries up the side walls of the stage.

But it is not only flat scenery that must be packed, there are also rostrums (which must be made to fold), and steps (which can rarely be made to fold), and fireplaces and other built pieces.

Further there are furniture-packs and property-packs, and though props may be carried to a prop-room in each strike, the shifting of furniture for long distances holds up a scene-change, and furniture is best kept on the stage.

In all this congestion, space must be left to the actors for their entrances, their exits, and their reasonable waiting for cues—reasonable, for though no actor should be on the stage unless his cue is imminent, he must not on the other hand leave his preparation too late.

Lastly, there still has to be found space for the electrician to set his side lamps, and carry their cables to the nearest connecting point (which itself must not be buried beyond his reach—too often he finds his dip unreachable under a thoughtlessly assembled pack).

Entrance doors to a stage are generally best placed at the very extremities of the back wall—on the side walls they are too often buried under packs—but the "dock doors," or scenery doors, by which the stuff is

got in from the workshop are best placed in the side walls : they are closed during a show and may well be buried. In a small stage, scenery may have to be introduced by way of the auditorium when that is nearest to the street and no space for a back way is to be found, then the dock doors are unnecessary.

For Pure Curtain Sets, little wing space beyond that for occasional furniture and that for actors is needed.

For Detail Sets, more is needed, for working lines and small scenery packs in addition.

For Wing-and-Cloth Sets, much is needed, for many lines and bigger packs.

For Box Sets, some space is generally needed for a few flats and lines and a great deal for furniture.

For Cyclorama Sets, the wider the cyclorama the more it will mask, so little packing space is usable up-stage on the sides. The packs have to be concentrated down-stage.

In summary, we may tabulate the points to be watched in stage plans as follows, emphasising the five most important :—

Stage.	Back.
Floor to be flat	Unbroken backwall
Floor correct height	Plastered backwall
Floor continuous to sides	Curved ends to backwall
Very wide wing space	*Passage behind*
Possible traps	
To receive stagescrews	
	Front
	Wide pros. sides
Roof	Pros. right height
No pitch without dormer	Pros. doors possible
Every inch of headroom	Pros. edge properly splayed
No built-in means of curtain hanging	Outer seats properly placed
	Inner and/or false pros.

Sides

High enough, wide enough, and clear enough to allow packing, working and waiting.

SOCIAL COMMITTEE EVENTS

THE CONCERT

The concert organised by the music group of the Social Committee on Monday, 6 December, provided a thoroughly delightful evening for the hundred and sixty people who came on an evening that was as beastly outside as it was warm and congenial inside.

The concert was by a group of professional performers, Miss Joyce Buckley, Miss Mary Armstrong, Miss Helen Barnett, and Mr. Trevor Andrews. Miss Alice Ashley played the accompaniments for Miss Barnett's flute solos. The outstanding items were Miss Joyce Buckley's songs. Miss Buckley has a delicate, excellently controlled soprano voice which exactly suited the light songs with which she delighted us. Her first and second groups, particularly, were entirely right both for the performer and her audience. The second group was of songs with the flute, Rameau's *Ariette d'Hypolyte et Aricie* and the Granville Bantock *Pan's Piping* had some of the strange back-to-nature elemental wistfulness of the romantic conception of ancient Greece. Keats, Debussy, Kenneth Graham and many others have done it too. Songs like these and the singer and flautist have succeeded certainly when they succeed in making this wistfulness pervade even the material presence of the Henry Florence Hall with all its lights on. Miss Mary Armstrong started the concert with Schumann's *Kinderscenen*. This too was quite right as a piece of programme building. The variety and informality of these well-known pieces and Miss Armstrong's interpretation of them started the concert in a mood that was maintained to the end. Miss Helen Barnett had two groups of flute solos and the one group of songs with flute accompaniment.

The evening was among the pleasantest that the music group has yet organised. The audience of a hundred and sixty was good, but not so good perhaps as to relieve those who were there from all regrets that there were not even more.

SOCIAL COMMITTEE PARTY : MONDAY, 7 FEBRUARY, 1938

A Social Committee Party will be held at the Institute on Monday, 7 February 1938.

Full particulars will appear in the next issue of the Journal. Meanwhile, all members and students are requested to keep this date clear.

THE PAYING PATIENTS' HOME, MANCHESTER ROYAL INFIRMARY

Architects: Thomas Worthington & Sons, FF.R.I.B.A.

Reinforced concrete balconies at the end of the ward wing. Otherwise the structure is of solid weight-carrying brickwork and hollow tile floors. The windows are special wooden sashes

This building has been erected on the site of the old cancer hospital, originally a private house, situated on the eastern side of the Royal Infirmary. The longer axis of the rectangular site runs north and south. The plan is roughly Y-shaped and the majority of the wards, accommodating 100 patients, are placed in two four-floor wings and look out towards the south on to a garden, which they enclose. The north wing contains, on the ground floor, the administration; first floor, the kitchens; second floor, the X-ray department; third floor, the operating theatre suite.

The home has its own private entrance — a desirable provision — in Lorne Street, giving access to a car park with a capacity of about 100 cars. The main entrance is at the end of the north wing. A new covered way connects with the covered-way system of the Infirmary, keeping the Home in touch with the hospital's surgical and medical services.

WARD ACCOMMODATION

The majority of the rooms are 12 feet by 11 feet, but on each floor there are larger ones varying in size with proportionate rentals and also a ward containing four beds. Each floor is planned as a separate unit with a suite of service rooms at the junction of the Y on plan. Each unit contains a sister's room, sink room, small test room, sterilising room, food service room, flower room and linen room. The provision of flower rooms on each floor is very necessary in a paying patients' home. The three upper floors have a visitors' room each and the first and second floors a doctor's room each. At the south end of each wing on every floor is a balcony on which patients can sit and on to which beds can be wheeled. The rounding of the corridor angles on plan greatly simplifies the movement of stretchers. In the centre of the plan on the ground floor is a day room. A French window gives access to a terrace, provided at the sides with ramps, allowing beds and chairs to be wheeled down to the garden.

The rooms are pleasantly decorated in various colour schemes and the floors are of teak blocks. Each room has an electric or coal fire in addition to flat wall panel radiators, a lavatory basin, wardrobe, easy chair, etc. The doors are flush hospital type, of teak, and 3 feet 9 inches wide; they are fitted with springs which close and check them automatically and noiselessly. They

The main entrance is in the end of the north wing. The operating theatre windows are behind the balconies

have no latches (thus removing a source of noise) but are fitted with indicators to show when the room should not be entered.

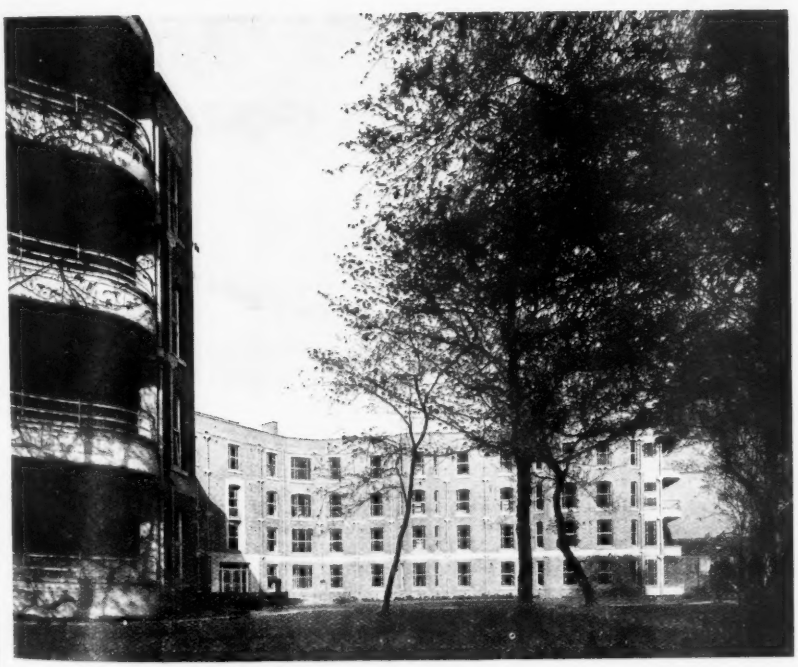
The windows are a new type ("Ventilock") and are double hung wooden sashes, capable of being opened as hopper lights, and can be cleaned entirely from the inside. The cills are low enough for the patient to see out while lying in bed.

Each bed has a panel over the head on which are a two-way switch for the bed light (giving dim or bright light), plugs for wireless, doctor's inspection light and treatment apparatus and a call signal operating in the sister's room and corridor.

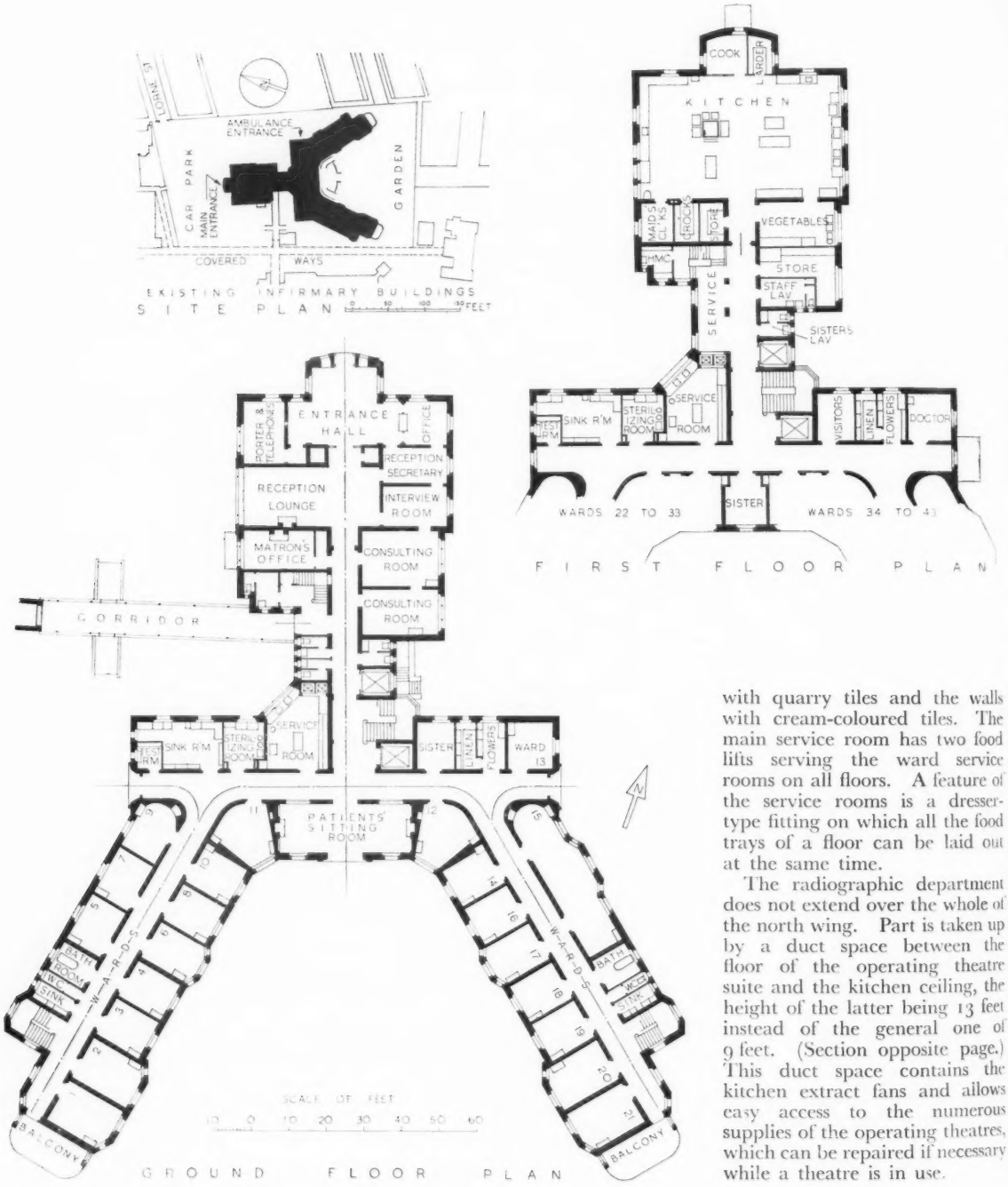
ADMINISTRATION, CIRCULATION AND KITCHENS

The main entrance opens into a reception hall and a lounge where visitors can sit. Adjoining are the reception secretary's office and interviewing room, porter's room, matron's office, two consulting rooms, lavatories and a telephone box. Great care has been taken not only in these rooms but throughout the building to create an air of comfort and to avoid an institutional character. At the central junction of the wings are the main staircase and two lifts, one of which is normally used for service, though both are large enough to take beds. Secondary escape stairs are provided at the ends of the ward wings.

The kitchen has not been subdivided into departments, but has its equipment grouped as required in a single room 53 feet by 32 feet. The wash-up only is separate. All floors are covered

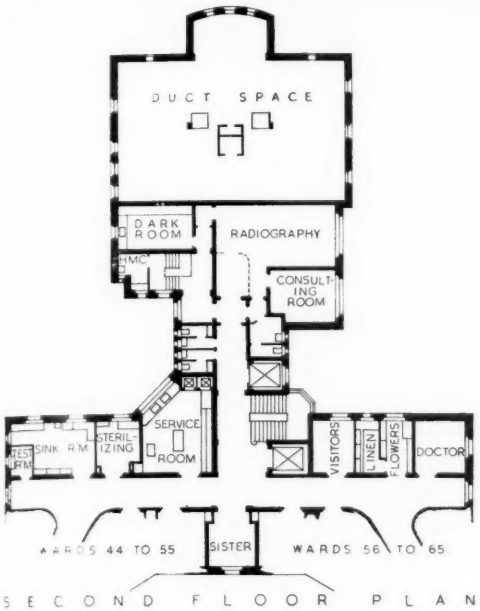


A general view showing the enclosed garden, facing south, between the ward wings

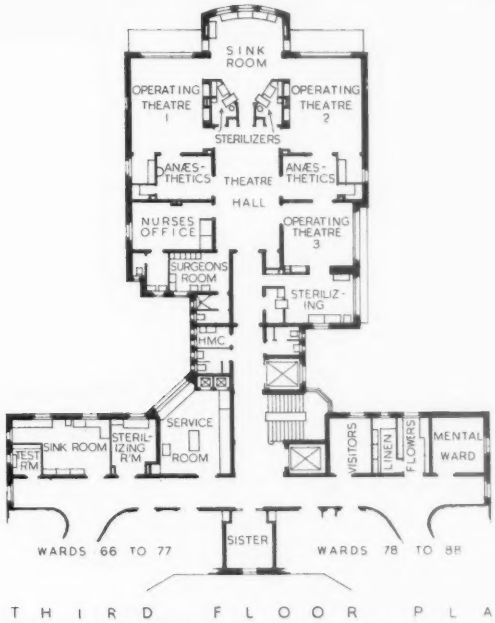


with quarry tiles and the walls with cream-coloured tiles. The main service room has two food lifts serving the ward service rooms on all floors. A feature of the service rooms is a dresser-type fitting on which all the food trays of a floor can be laid out at the same time.

The radiographic department does not extend over the whole of the north wing. Part is taken up by a duct space between the floor of the operating theatre suite and the kitchen ceiling, the height of the latter being 13 feet instead of the general one of 9 feet. (Section opposite page.) This duct space contains the kitchen extract fans and allows easy access to the numerous supplies of the operating theatres, which can be repaired if necessary while a theatre is in use.



SECOND FLOOR PLAN



THIRD FLOOR PLAN

OPERATING THEATRE SUITE

This unit consists of a central tiled hall out of which open three theatres with their anæsthetic, sterilising and sink rooms, surgeons' wash-ups, sister's room, surgeons' room with shower-bath, a heated blanket store and the necessary lavatory accommodation. The two main theatres have a common sterilising and sink room. They have large North lights, walls faced with light green tiles and green terrazzo floors. The third and smaller theatre is lined with black tiles and can be completely darkened. All sterilisers are built into the walls of the sink rooms, the apparatus itself and all the complicated piping being hidden in separate compartments accessible to the engineer for regulation or repair without the necessity of passing through the theatres. Instrument cupboards and X-ray viewing boxes are built into the walls.

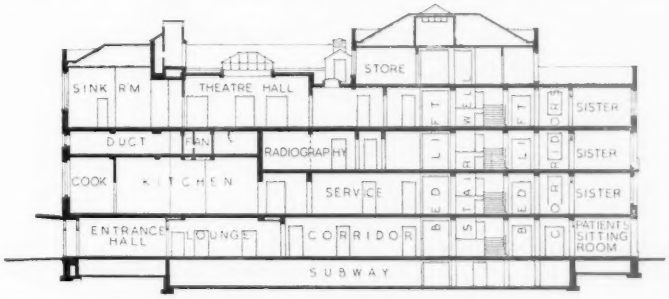
The theatres are heated by a system of steam radiators under the windows, backed by oil air filters. The warmed and cleaned air passes across the theatres and is extracted at high level. Balconies give access to the filters. The plant is designed to heat up the theatres very quickly.

The X-ray department on the floor below consists of a treatment room, consulting room, examination cubicles and dark room. There is a diathermy room on the top floor.

STRUCTURE AND EQUIPMENT

The structure consists of solid brick walls in lime mortar carrying hollow tile floors. Steelwork is used only over the wide spans of the kitchen. This construction was deliberately adopted to avoid sound transmission, a matter of particular importance where paying patients are concerned and in a building containing a large amount of plumbing and services. The walls are built in cavity construction with 9-inch inner skin and either 9-inch or 4½-inch outer skin. Facings are red bricks of a warm colour, varied with dressings of a lighter tint and a limited amount of Portland stone. Roofs are flat and asphalted.

The heating and domestic hot water services are supplied from the general infirmary boiler house.



LONGITUDINAL SECTION THRO' ADMINISTRATION BLOCK

One of the wards on an internal angle showing typical equipment

The day room, which opens on a terrace

The main circulations for all services are carried in a basement subway whence they rise to subsidiary circulations and points on the various floors. Small ducts down each side of the corridor carry the subsidiary circulations including those to the panel radiators which are on the inner walls.

CONSULTANTS

Quantity Surveyor, Mr. Wm. Fishwick. Heating, Mr. A. G. Ramsey. Electrical, Mr. A. B. Mallinson. Steelwork, Mr. W. Macdonald. Acoustics, Mr. Hope Bagenal [*A.*].

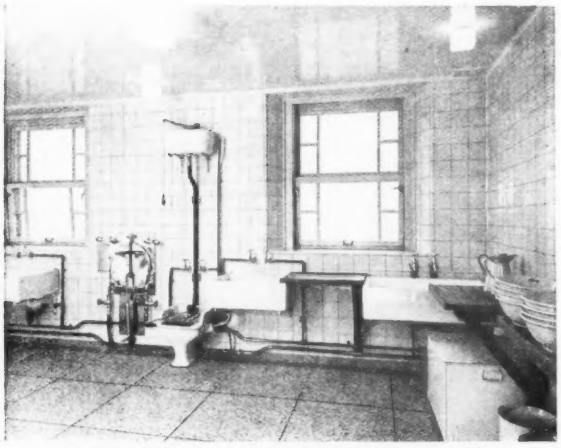
CONTRACTORS AND SUPPLIERS

General Contractors: J. Gerrard & Sons, Ltd.

Structure: Hollow tile floors and reinforced concrete work, Concrete Ltd. Steelwork, Robinson and Kershaw. Asphalt, Limmer and Trinidad Lake Asphalte Co., Ltd. Lantern lights, steel casements and screens, Henry Hope and Sons, Ltd. Facing bricks, Buckley Junction Metallic Brick Co. Mason, Wm. Thornton & Sons, Ltd. Joinery, J. Gerrard & Sons, Ltd.

Finishes: Terrazzo and tile floors and lino, Conway & Co. Wood block floors, A. M. Macdougall & Son. Plastering, W. J. Roberts & Sons, Ltd. Painting, Jones & Jackson. Fireplaces, H. & H. Patteson, Ltd. Railings and balustrade to covered way, R. Walker & Son, Ltd. Balcony rails, Birmingham Guild, Ltd. Rainwater goods, Walter Macfarlane & Co.

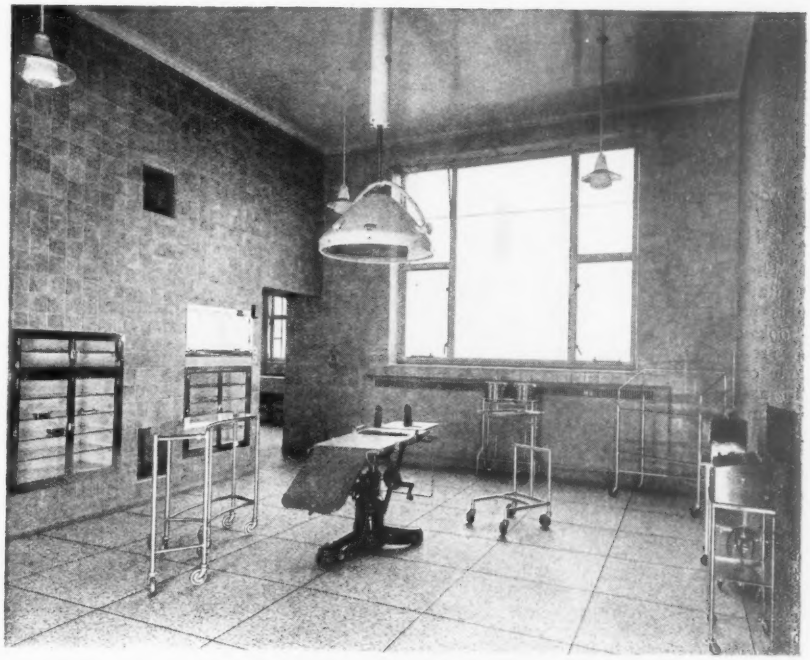
Equipment: Heating and ventilating, Dawson & Son *and*



A typical sink room with black and white terrazzo floor

The kitchen uses gas for fuel and is not sub-divided

One of the larger operating theatres. The walls are faced with light green tiles. The fittings are stainless steel



Standard & Pochin *and* Comyn Ching & Co. Refrigerators, J. & E. Hall. Bed lifts, F. M. Bell & Co. Service lifts, Etchells, Congdon & Muir, Ltd. Folding screens. Peacel and Norquoy. Light-tight blinds, J. Avery & Co. Lightning conductors, J. Faulkner & Sons, Ltd. Door furniture, Laidlaw & Thomson, Ltd. Sanitary fittings, Morrison, Ingram & Co., Ltd. Fire appliances, John Morris & Sons, Ltd. Bed pan washers, Dent & Hellyer, Ltd. Cooking apparatus, City of Manchester Gas Department.

The sterilisers are set in the wall of the sink room. A theatre on the right. The floors are black and white terrazzo

Book Reviews

THE PLANNING OF SMALL STAGES

STAGE SETTING FOR AMATEURS AND PROFESSIONALS. *By Richard Southern. 8vo., 272 pp. inc. 265 diagrams. London: Faber & Faber. 1937. 12s. 6d.*

The author's concern in theatre is primarily with presentation, with the actual putting on of a show, and it is from this practical viewpoint that this book has been written. Books on production and so forth frequently appear but they are seldom on a sufficiently large scale to deal with more than one or two aspects, with the result that although much information exists it tends to be divided into watertight compartments. It is not surprising, therefore, that someone has attempted to do the job properly by writing a full and comprehensive treatise on the theory and practice of presentation as a whole.

Producer as well as designer, Mr. Southern has served a thorough apprenticeship with hammer and saw (a practice that might well be more generally followed) and it is to this fact that the success of his labours is due. The designing of a setting requires not only clear thinking and thorough understanding of the play but mastery of the materials in which it is to be carried out and knowledge of the limitations of the stage that is to frame it, points obvious enough on paper but frequently overlooked in practice.

For the purposes of this book, the types of setting are divided into three, according to the facilities available. The first, the Background Setting, is the starting-point for all stage design; there is no proscenium, it is simply a system of curtains or screens as a background for the actors, but capable of the most interesting elaboration. As each new method or feature is introduced so are its construction and characteristics carefully explained and illustrated. With the advent of the proscenium comes the second type, the Pure Curtain Setting, and this in turn leads to the third, Detail Setting, with its suggestion of scenery, but concentrated into one or two "precious" details skilfully set in a curtain background. This type is developed at length because the author feels that this is the natural field of the progressive element in the theatre and that such work would be out of place on the fully equipped commercial stage, and wrong in principle. In order to show how a designer actually gets to work, schemes are fully worked out for three plays, "Abraham Lincoln," "The Green Goddess" and "Romeo and Juliet." The latter is a most interesting example of how, by the use of a couple of traverse curtains and the minimum of scenery, a show of twenty scenes may be put on without any apparent repetition of detail.

Dealt with so thoroughly these three main types fill the book. The technique of the fully equipped theatre with its lighting, cyclorama, grid, box-sets and so on requires a separate volume and it is to be hoped that Mr. Southern will not shrink from his implied task. Unfortunately, however, the subject of lighting is dismissed in a couple of pages, the reader being referred to the writings of Mr. Harold Ridge, excellent advice in its way; but surely, apart from electrical technicalities, lighting involves a stage problem of sufficient importance to demand more attention in a book that bids fair to become a standard work on the grammar of the stage. Again, borders scarcely receive sufficient notice. Awkward affairs at the best of times, they become a definite problem in a small hall with the audience almost on top of the floats, so a few words on the subject, or the discussion of an alternative such as the ceiling cloth, would not have been out of place. A further point that might have been discussed is the question of headroom over a stage of the small village hall type where the roof timbers spring from the walls at a height well below that of the borders. This must be a fairly common difficulty and its solution seems to offer possibilities of some interesting designs.

If, in the foregoing, the practical side has been stressed it is because Mr. Southern's approach to the design of a detail setting is the interpretation of the requirements of a play through the honest and straightforward use of the facilities and materials at his disposal, rather than through any attempt to carry out a preconceived idea. The setting down of these principles has produced a delightful book; practical information there is in plenty, illustrated by two hundred and fifty or so jolly little free-hand sketches. A sense of theatre is never absent, so there is no text-book tediousness. The season for amateur shows is approaching its height. Let anyone who feels that his familiarity with pencil and paper may cause him to be dragged into a show "just to help with the scenery" get a copy of this book. He will be well armed.

F. L. GREGOR GRANT [*A.*]

OXTED AND LIMPSFIELD

SKETCHES OF OXTED AND LIMPSFIELD. *By Arthur Keen [F.]. Part 3. Portfolio 20 mtd. reproductions. 1937. Published by author. Limpsfield: Snatts, £1 1s.*

Those who possess the two portfolios of drawings of Limpsfield and Oxted which Mr. Keen published in 1935 and 1936 will be pleased to hear that he has now been able to publish a third containing twenty more reproductions of his charming pencil drawings. Some of the drawings give new views of subjects that have been shown in the previous series, there is, for instance, a view of the eighteenth-century south front of Barrow Green Court, of which a view showing the Jacobean east front was included in the second series, but most of the views are of buildings hitherto unrepresented. The fact that sixty drawings can be made of buildings all of local and many of national interest shows how great is the wealth of these two modest Surrey villages. For the third time it is pleasant to be able to congratulate Oxted and Limpsfield on their fortune in having Mr. Keen as a resident to record their buildings with the respect due to historical accuracy and the enthusiasm of an artist.

SOME TECHNICAL BOOKS

THE CRAFTS

PLASTERING. *By J. Mason. Crosby Lockwood. 2s. 6d.*
BRICKWORK. *By A. J. W. Garrett. Crosby Lockwood. 2s. 6d.*
PLUMBING. *By H. G. Warren. Crosby Lockwood. 2s. 6d.*
STRUCTURAL STEELWORK. *By H. P. Smith. Crosby Lockwood. 2s. 6d.*
REINFORCED CONCRETE. *By J. McHardy Young. Crosby Lockwood. 2s. 6d.*

A uniform series of small pocket-size textbooks on the building crafts is a good idea. The architectural student can carry them about with him one by one, working his way through the technique of building; the trade student or apprentice can improve his knowledge when travelling to and from work. Whether a really complicated craft, such as plumbing, can be thoroughly revealed in a hundred or so pages is another matter. Lockwood's Modern Handbooks have at least attempted it.

So far five volumes have been published. Inevitably they vary. Mr. A. J. W. Garrett [*A.*], on "Brickwork," deals with his subject in a very elementary way, while Mr. H. P. Smith, on "Structural Steelwork for Buildings," becomes inevitably involved in mathematics beyond the grasp of the type of mind that would readily assimilate Mr. Garrett's book. Perhaps the publishers' aim of producing a series of books that could be used both by the technical student and by the "artisan who wishes to embellish his practical work with private study" is unrealisable.

Also the books vary in another sense. Those on plastering and brickwork are real "craft" books, illustrating tools and their uses and discussing practice; whereas the books on structural steelwork and reinforced concrete are design treatises, and make no mention of erecting or formwork practice. The two former would be of real use to the artisan aspiring to become a foreman, whereas the two latter would not, except to a very limited degree.

Mr. J. Mason, in "Plastering, Plain and Decorative," gives a thorough but concise survey of materials ranging from early Italian stucco work (which often involved the grinding up of Roman marble statuary) to white cements and modern patent plasters. He cannot in seventy-nine pages give a full picture of the complicated condition of the present-day plastering trade, but he comes very near it. Moreover, as a blend of craftwork and science his book is about the best of the series. It will give the architectural student a fairly good survey of the craft, and for the craftsman who wants to know *why* certain results follow from things that he knows *how* to do, it is quite admirable. The index is poor.

Mr. A. J. W. Garrett's book on "Brickwork," while dealing with elementary matters very thoroughly, would hardly get his artisan into the foreman class. He would need to know more about various brickwork constructions than the book tells him. And a chapter on Comparison of Bricks that devotes eight pages to sand lime bricks and only three to burnt clay bricks can hardly be described as thorough. The first-year architectural student should, however, find the book useful as a grounding in brick craftsmanship. Again the index is poor.

Mr. H. G. Warren's book on "Plumbing"—that complicated and ramified craft—is a serious effort to get a gallon of information into the pint pot of 116 pages. In twenty-three chapters he ranges from the properties of metals and elementary science to thermal units, radiation and air changes, touching on the way, among other matters, the geometry of surfaces and solids, septic tanks, water supply, domestic hot-water systems, types of sanitary fitting and drains. It is a great effort, but the publishers ought to get him to rewrite it in half a dozen or more volumes, which he would probably do excellently. He might then find space to include mention of modern copper piping with grip and capillary fittings and welded joints, and also lead burning, all of which are ignored. The index is a good one.

Mr. H. P. Smith, on "Structural Steelwork," wisely proceeds by analysing and discussing actual typical examples met with in practice. Thus his book may be useful for study additional to that of the usual theoretical books; it will tend to bring the student down to realities. The diagrams are good, as, for example, one illustrating vertical shear, as also is the index.

Mr. J. McHardy Young also deals with "Reinforced Concrete" from the drawing-board designer's point of view, and he says so in his introduction. Unlike the other authors, he has declined to try to educate the artisan. Like Mr. Smith, he keeps to practical examples, and the reading of a chapter on some everyday problem, followed by working out the exercises at the end of it (the answers are conveniently given on the same page) will afford the student good practice.

HEATING AND AIR CONDITIONING

PRINCIPLES OF HEATING, VENTILATING AND AIR CONDITIONING. *By Arthur M. Greene, junr. John Wiley & Sons, New York, and Chapman & Hall. 22s. 6d.*
HEATING, VENTILATING AND AIR CONDITIONING FUNDAMENTALS. *By William H. Severns. John Wiley & Sons, New York, and Chapman & Hall. 20s.*

To-day air-conditioning is news. That two firms of publishers have decided that it is worth their while to publish two books, at a first glance almost identical, seems some evidence of this fact. Both books claim to be written for students, but Mr. Greene appeals also to the professional engineer, and it is doubtless for this reason that he goes the more deeply into theoretical matters. This may also perhaps account for the extra half-crown of cost.

The habit of English publishers of producing American text-books in this country depends for its success on the subjects. Building practice varies widely in certain matters between the two countries. In the case of heating and ventilation this variation is not inconsiderable. For example, heating by steam radiators and by hot-air furnaces, while general practice in the U.S.A., are both comparatively rare over here. District heating from a central plant, selling heat to several buildings, is unknown in this country, though it may not continue to be so. Both books discuss these three matters.

Perhaps the real value of these books to English readers lies partly in comparison of method and partly in their making available American research data. It must be admitted that study of heating and air-conditioning has been generally more thorough over there than here, possibly because they are more vital problems in a climate of greater extremes. But to English architects these books are not a substitute for such essentially English treatises as Faber and Kell on *Heating and Air-Conditioning of Buildings*,* though they may be supplementary in certain directions.

* Reviewed in R.I.B.A. JOURNAL 24 April 1937, pp. 640-641

INFORMATION

THE ARCHITECT'S TECHNICAL REFERENCE. *The Architectural Association. 12s. 6d.*

THE ARCHITECTS' JOURNAL OF PLANNED INFORMATION. *Volume 3. The Architectural Press. 21s.*

The Architectural Association is unique among architectural bodies in making its year book one of technical reference. The first edition, published in 1935, was good, but contained some omissions and suffered from the absence of a cross-index, though the items were in alphabetical order. These defects have now been remedied, and the publication is easily the most thorough architectural reference book available to the profession.

A reviewer inevitably tests the value of such a publication by searching the index for possible omissions. The present one has spent an interesting and very informing half-hour in this pursuit. It may be a reflection on himself, but he has failed, somewhat ignominiously. The following are a few unexpected items, taken at random, that were found: regulations for laundries (under Acts of Parliament); absorption of tiles; brass-cased tubes (for curtain rods); bronze alloys; burglary, protection of buildings by watchmen; carpets (a full description of types and qualities); Chartered Surveyors' Institute, scale of fees; cockroaches; designs, copyright of; extruded metal work; fume closets; Land Charges Act, 1925; manorial documents, old; Martin's cement; pewter; poster sizes; psocids (book lice); rams, hydraulic; screw piles; slump test in concrete; symbols, electrical; solicitors, scale of fees and charges; suction cleaning; thermal storage; trade refuse, removal of; tubular lamps; weights, of books, of materials, of merchandise; wine storage, temperature of; zeolite water softeners.

We have purposely chosen some of the more unusual items of information; all the usual ones are naturally covered fully. The list certainly indicates the many odd pieces of information that the architect may require at one time or another.

In addition to the classified information, lists of standard technical books and of building research publications are given. There are also special articles on "Theatre Safety," "Welded Steelwork" and "Some Snags in Buildings." The last, by Mr. John Wilson [*F.*], is capable of expansion into a lengthy article, or even into a book on "Architectural Awful Warnings." Any practising architect could provide useful matter, but some of it might be debarred by the law of libel.

The illustrations are few, but clear, and, as might be expected, well drawn. The subject matter is astonishingly well condensed and exact. For example: "Naming and Marking of Streets. Section 17 of the Public Health Act, 1935, where in force, requires the person proposing to name a street to give notice of the proposed name to the Local Authority, who can object to its use. Appeal against such an objection may be made to a petty sessional court." Would that Acts of Parliament were so clearly and concisely stated by the persons who draft them.

This book is easily in the so-called "indispensable" class. It may be obtained direct from the Association.

Technical information is presented in another way by the Information Sheets of the Architectural Press. It has been said that architects never read but will always look at a drawing—an exaggeration that has in it some element of truth. The profession certainly likes to obtain its information from diagrams, which probably accounts in no small measure for the popularity of the Information Sheets.

The first batch of these was produced by Sir John Burnet, Tait & Lorne for the use of their own office and subsequently made available to the profession by publication. Further sheets published as insets in the *Architects' Journal* were added to make a second volume. The third volume includes all the sheets so far published.

While some of the later sheets have a rather too obvious bias towards particular proprietary materials, the series is on the whole exceedingly useful. It covers a wide range of matters, though its principal user is likely to be the draughtsman engaged in detailing construction. There cannot be many matters that escape the two nets of this publication and the A.A. Technical Reference.

ESTIMATING

HOW TO ESTIMATE. *By J. T. Rea. Sixth Edition. B. T. Batsford, Ltd. 16s.*

BUILDERS' ESTIMATES AND PRICING DATA. *By Henry A. Mackmin. Second Edition. Chapman & Hall. 12s. 6d.*

The new edition of Rea's well-known book follows a previous one of 1932, thereby showing the extent of the demand for it. Prices and wages have been brought up to date, and cross references greatly improved.

Mr. Mackmin's book, as its name implies, is intended principally for the builders' estimator, though it will be of use to the quantity surveyor (particularly the student), to which profession the author belongs. It contains, by permission, test papers of the "Analysis of Pricing" examination for quantity surveyors of the Surveyors' Institution.

The book has been rewritten to conform with the Standard Method of Measurement 1935.

CHIMNEYS

CHIMNEYS AND FLUES, DOMESTIC AND INDUSTRIAL. *By Percy L. Marks. The Technical Press, Ltd. 4s.*

Beginning with a biblical reference to chimneys (Hosea xiii. 3), the author travels, somewhat discursively, to the modern tall factory chimney. He gives a list of nineteen reasons why fireplaces may smoke, and discusses remedial measures advanced by authorities from Count Rumford in the eighteenth century to Mr. Edwin Gunn to-day. He has but a poor opinion of cowls (illustrating a number of peculiarly revolting examples), and says that most of them have no advantage over a mere unobstructed pipe. Where downdraught is likely from neighbouring obstructions such as trees, hills or other buildings, he commends the use of a flat-topped stack with side openings. It is noteworthy that almost all the information given is of necessity empirical. Scientific investigation of this subject is certainly required.

PAINTING

PAINTING FROM A TO Z. *By James Lawrance. The Sutherland Publishing Co., Ltd. 15s.*

This is one of the most thorough books on the craft of painting that we have seen. It is concise, full of information, and readable. The author remarks in his opening sentence that painting and decorating is a very involved craft. He proves this statement by discussing his subject in forty-one chapters and three hundred and seventy pages of small type. Every paragraph gives facts or advice that can only have come from a real craft expert of long experience. It is sometimes said, with some justice, that architects are more ignorant of the craft of painting than of any other. This book will prove an easy remover of such ignorance. It has one defect—there is no index. This serious omission is somewhat mitigated by a full contents list and copious subheading of the reading matter.

Review of Periodicals

Attempt is made in this review to refer to the more important articles in all the journals received by the Library. None of the journals mentioned are in the Loan Library, but the Librarian will be pleased to give information about price and where each journal can be obtained. Members can have photostat copies of particular articles made at their own cost on application to the Librarian.

Reprints of these reviews, printed on slips suitable for cutting up and mounting on cards, can be had from the Library. A subscription of 5s. covers a year's issues.

All the journals received in the Library (about 200) are indexed, reference being made to all important articles and illustrations so that subscribers can have a constantly expanding index to practically every type of building illustrated in the architectural journals of the world.

Members wishing to have reprints of all previous issues can do so on payment of 3d. per issue to the Librarian Editor.

It is hoped to print them on gummed paper as soon as a large enough number of members subscribe.

SCHOOLS

ARCHITECTS' JOURNAL. *9 December 1937. P. 961.*

Nursery-Infant Schools. Continuation of the series of articles on Schools.

LABORATORIES

CASA BELLA (MILAN). *No. 118. December 1937. P. 8.*

Luxuriously equipped laboratory for the testing of materials in Livorno; designed by G. Palanti.

INSTITUTIONAL

ARCHITETTURA (ROME). *October 1937. P. 571.*

Institute of Economics, Pesaro, by Paniconi and Pediconi. Contains a small library.

CIVIC

BUILDER. *10 December 1937. P. 1075.*

Winning designs in Competition for Municipal Buildings and County Police Buildings, Scunthorpe.

ARCHITECT AND BUILDING NEWS. *1937. 3 December. P. 281.*

The Sheriff Court House, Edinburgh. Four courts and conference room. A. J. Pitcher and J. Wilson Patterson [*AA.*], of H.M.O.W.

AMERICAN ARCHITECT (NEW YORK). *1937. November. P. 79.*

District Police Stations, Chicago, Ill., by P. Gerhardt.

ARCHITEKTURA I BUDOWNICTWO (WARSAW). *No. 7. 1937. P. 213.*

P.K.O. building in Poznau. Large post office building, by J. Dobrzynska and Z. Loboda. Excellent details.

OFFICES

BUILDER. *10 December 1937. P. 1069.*

"Ibex House": an office block in Minories, E.C.3. Fuller, Hall & Foulsham.

HOTELS AND RESTAURANTS

BUILDING. *1937. December. P. 530.*

Some recent Public Houses. An article including illustrations of Inn Signs.

Also an article on planning and equipment of the modern Public House.

BUILDING. *1937. December. P. 516.*

The Queen's Hotel, Leeds. W. Curtis Green, R.A., and W. Hamlyn [*F.*]. A detailed article with isometric constructional drawings.

AMERICAN ARCHITECT (NEW YORK). *1937. November. P. 85.*

The planning of hotel bedroom suites. A useful reference.

HOSTEL

BUILDER. *10 December 1937. P. 1065.*

ARCHITECT AND BUILDING NEWS. *10 December 1937. P. 308.*

London House, Guilford Street. Students' hostel, by Sir Herbert Baker and A. T. Scott [*FF.*]. Accommodation includes a large dining hall and a library.

INDUSTRIAL

ARCHITECTS' JOURNAL. *1937. 2 December.*

An important special issue on factory buildings. About thirty recent examples are illustrated, including a soap factory at Irlam, Lancs, by W. A. Johnson; an interesting small factory at Chiswick by Tubbs, Son & Duncan and J. A. Osburn [*FF.*]; *Boots'* factory, Beeston, Notts, by Sir Owen Williams.

AMERICAN ARCHITECT (NEW YORK). *1937. November. P. 83.*

Twist Drill Factory and Offices, Detroit, by Ditchy, Farley & Perry.

COMMUNITY BUILDINGS

ARCHITECT AND BUILDING NEWS. *1937. 3 December. P. 292.*

The Masaryk Cultural Centre, Melnice, Czechoslovakia, by Sirc and Zeman.

HOSPITALS, ETC.

BUILDER. *10 December 1937. P. 1071.*
Maternity Centre, Bearsted Wood, for Bexley Council. G. A. Joy and H. L. Kelly [*A.*].

THE STRUCTURAL ENGINEER. *1937. December. P. 486.*
New Westminster Hospital. An article by the Consulting Engineer, R. Travers Morgan.

NOSOKOMEION (STUTTGART). *1937. October. P. 343.*
Hospital planning. The disposition of the operating unit.

ARKITEKTEN (COPENHAGEN). *1937. No. 8. P. 113.*
Radium Hospital in Copenhagen. An interesting modern brick building.

BYGGMÄSTAREN (STOCKHOLM). *1937. No. 36. P. 401.*
This issue is devoted to modern sanatoria. Four examples.

BULLETIN TECHNEQUE (LAUSANNE). *1937. 4 December. P. 315.*
Nestlé's Infants' Home at Vevey, by Comte & Franel.

CASA BELLA (MILAN). *No. 118. October 1937. P. 24.*
Large national competition for the design of a maternity hospital.

SPORTS BUILDINGS

ARCHITECT AND BUILDING NEWS. *10 December 1937. P. 313.*
Swimming bath on St. Margaret's Island, Budapest, by Alfred Hajos.

THEATRES AND CINEMAS

ARCHITECTS' JOURNAL. *9 December 1937. P. 967.*
Odeon Cinema, Leicester Square. Assoc. Arch. A. Mather and H. W. Weedon.

RELIGIOUS

DER BAUMEISTER (MUNICH). *1937. December. P. 390.*
Two Lutherian Churches in North Germany. Traditional and modern examples.

A MAGYAR MÉRNÖK-ÉS EPITÉSZ EGYLET KÖZLÖNYE (BUDAPEST). *1937. December. P. 337.*
A study of Apse plans of Northern and Central European Gothic Churches.

DOMESTIC

ARCHITECTS' JOURNAL. *9 December 1937. P. 952.*
Flats on the Quai de Bethune, Paris, by Louis Gue.

ARCHITECT AND BUILDING NEWS. *10 December 1937. P. 319.*
Cambridge Court, flats at Amhurst Park, London, by I. Schultz [*A.*].

BYGGE KUNST (OSLO). *1937. No. 10. P. 219.*
Results of competition for the design of modern flats. Examples of good layout and detailed planning.

ARCHITECTS' JOURNAL. *9 December 1937. P. 949.*
Country House at Fernhurst, by P. J. Westwood & Sons.

AMERICAN ARCHITECT (NEW YORK). *1937. November. P. 41.*
Howland residence, Beverley Hills, California, by Frank Lloyd Wright.

EQUIPMENT

PENCIL POINTS (NEW YORK). *1937. November. P. 744.*
Data sheets on termites and termite damage.

TOWN PLANNING

BAUGILDE (BERLIN). *No. 33. 1937. P. 1099.*
Washington, Philadelphia, Chicago. A comparison of the city planning of these cities, by Dr. Rudolf Walters.

GENERAL

ARCHITECTURAL REVIEW. *December 1937.*
Special issue devoted to interior design. Remodelled Interiors by Serge Chermayeff in Connaught Place, London are especially noteworthy.

AMERICAN ARCHITECT (NEW YORK). *1937. November. P. 51.*
Inset illustrating some of the architectural masterpieces of Peiping.

BAUKUNST (BERLIN). *1937. December. P. 417.*
Architecture in Finland during the last ten years.

L'EPOQUE (BRUSSELS). *1937. No. 8. P. 493.*
Architecture in the Belgian Congo.

Accessions to the Library

1937-1938—III

Lists of all books, pamphlets, drawings and photographs presented to, or purchased by, the Library are published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Any notes which appear in the lists are published without prejudice to a further and more detailed criticism.

Books presented by publisher for review marked R.

Books purchased marked P.

**Books of which there is at least one copy in the Loan Library.*

ARCHITECTURE

EDUCATION

FIRST ATELIER OF ARCHITECTURE (*founded by the* BEAUX ARTS COMMITTEE)
Rules and fixtures [for 1934].
pam. mo. Lond. (Wells Mews). [1913.]
Presented by Mr. W. E. Wanner.

THEORY

LAUBE (EUZENS)
Architekturas izpratne.—Understanding of architecture. (Riga: Latvijas Universitates Raksti.—Acta Universitatis Latviensis.)
pam. 9½". Riga. 1930.

Krasu un formu logika.
10½″. 71 pp.+pl. Riga: Apgadajis, Ekonomists. 1921.
Presented by Prof. Laube [Hon. Corr. Mem.].

Preservation

[Appeals for Preservation]
[Appeals: buildings other than churches. Bec-Hellouin Abbey, Normandy; Caerleon; Colchester; Kelmscott (Morris Memorial Hall); Lewes Castle; Orford Castle; Stonehenge; Swakeleys (2); Woolwich (Well Hall).]
10 pams. or leaflets in folder. n.d.
Presented by the Central Council for the Care of Churches.

For appeals for churches see (Religious), *below.*

History

Stackhouse (T.)
The Origin of architecture, with the rise and progress of the pointed arch, *&c.*
ob. fo. as fo. Leeds. 1831. P.

Bloe (J. W.)
Warmington, Northamptonshire. An architectural description of the church and village.
11″×8½″. 31 pp.+16 pls. (backed). Lond.: Wm. Clowes. 1937. 5s. P.

Berry (H. F.)
Sir Peter Lewys, ecclesiastic, cathedral and bridge builder, . . . 1564-7. (*From* Trans. Quatuor Coronati Lodge, xv.)
la. 8o. Margate. 1902.
Presented by Mr. Harry Sirr [F.]

Soane (*Sir* John)
Designs in architecture, consisting of . . . temples, baths, cassines, *&c.*
la. 8o. London. 1790. P.

Elmes (James)
A Memoir of the late Harvey Lonsdale Elmes.
MS. sm. 4o. 1855.
With other MS., letters, and cuttings *inserted.*
Presented by Miss Francis.

Bond van Nederlandsche Architekten
* Hedenaagsche architectuur in Nederland . . . 1937.
Also in Loan Library.

Professional Practice

Adkin (B. W.)
A Handbook of the law relating to landlord & tenant. (College of Estate Management.)
9th ed. 8½″. xi+675 pp. Lond.: Estates Gazette. 1937. 13s. 6d. P.

Great Britain: Parliament—Bills
[Registration.] Architects registration. A bill to restrict the use of the name architect to registered architects *&c.* [Bill 12.]
leaflet. 11″. Lond.: H.M.S.O. 1937. 1d. R.

Building Types

(Civil)

Roosval (Johnny)
*Stockholms stadshus . . . 1923. Beskrivning *&c.*
11″×9″. Stockholm. [1923.] (£1 5s.) P.
Replaces a copy for Loan Library.

Architectural Design and Construction, *journal*
* [Special number:] Stores, shops and offices. (May.)
13¼″. Lond. 1937. R. *To Loan Library.*

Faulkner (T.)
Designs for shop fronts, *&c.*
4o. Lond. [1831.] P.
Another copy with cover label title, A series of elegant designs *&c.*

Architects' Journal
* [Special number:] Hospitals. (June.)
12¼″. Lond. 1937. R. *To Loan Library.*

Architectural Design and Construction, *journal*
* [Special number:] Hospitals. (July.)
13¼″. Lond. 1937. R. *To Loan Library.*

Architectural Record
* [Special number: Hospitals. (July.)]
11⅜″. New York. 1937. P. *for Loan Library.*

Architectural Design and Construction, *journal*
* [Special number:] Swimming pools and sports buildings. (Sept.)
13¼″. Lond. 1937. R. *To Loan Library.*

Taylor (I. & J.), *publ.*
Ideas for rustic furniture proper for garden seats, summer houses, *&c.*
la. 8o. London. n.d. P.
A MS. note ascribes it to — Halfpenny.

Fiechter (E.)
Das Theater in Eretria [Eubœa]. (Antike Griechische theaterbauten, heft 8.)
11¾″. 43 pp.+folding pls. Stuttgart: Kohlhammer. 1937. (9s.) P.

Architectural Review
* Special issue: The Paris Exhibition [Exposition Universelle. 1937]. (Sept.)
14″. Lond. 1937. P. *for Loan Library.*

Martin (Henri), *editor*
Exposition [Internationale, Paris,] 1937. Pavillons français.
pfo. 12¾″. (iv) pp.+48 pls. Paris: Editions Art et Archre. [1937.] 17s. 6d. P.

(Religious)

Stefan (Oldrich)
Prazské kostely [churches of Prague]. M. Chalupnicek, phot.
11¾″. 218 (—ii)+(i) pp.+128 pls. Prague: Zikes. [193—.]
Presented by the Master of the Rolls, Municipal Record Office, Brno, through Dr. Babánek.

Klemetti (Heikki)
Suomalaisia kirkonrakentajia 1600—ja 1700—luvuilla.
12½″×9½″. 331 pp. Porvoo: Wernersöderström Osakeyhtio. [1927.] £1 5s. P.

Cubitt (James)
Church design for congregations: *&c.*
la. 8o. Lond. 1870. P.

A Popular handbook of Nonconformist church building.
8o. Lond. 1892. P.

Methodist Church: Chapel Committee (*formerly* Wesleyan Methodist Church: *&c.*)
Annual reports. [With descriptions and illus. of new churches.] 78th (of Wesleyan Methodist Church) [with list 1912-31], 1932; (unnumbered) 1933-1936.
8½″. n.p. [1932-36.] 1s. (1936) P.; (remainder) *presented by the Committee.*

Lipscomb (H. C.)
History of Staindrop Church and monuments. (*With mounted phot. prints.*)
8o. Lond. 1888. P.

Henderson (A. E.)
Saint Paul's Cathedral, London, then and now. [Uniform with Then and Now series.]
9¾″. var. pp. Lond.: S.P.C.K. 1937. 3s. 6d. P.

[Costaguti (Giovanni Battista)]
[Architettura della Basilica di S. Pietro in Vaticano . . . Fatta esprimere, e intagliare in più tavole da Martino Ferrabosco, *&c.*] (29 *plates. No title-page.*)
fo. [Roma. 1684.]
Also 11 *plates interspersed.* Ant. Sala(manca), sc. (4), 1548-49 and n.d.; N.B. Sibenicen[us], 1590; Matteo Greuter (2), 1613; Benedetto Drei, 1635; J. B. Bonaccina and unnamed, n.d.
Presented by Mr. A. R. Dent [A.].

KENNETT (R. H.)
The Prior's House, Ely. (*From* Proc. Cambs. and Hunts. Archæol. Socy.)
10″. Ely: Tyndall. 1922 (1923).
Guides also to or appeals for 27 parish churches, 2 collegiate churches, 5 cathedrals, and (2) an abbey church—England.
Presented by the Central Council for the Care of Churches, through Mr. F. C. Eeles, F.S.A.

REED (HARBOTTLE)
Saxon cross in the church of St. Andrew, Colyton, Devon. (*From* Trans. Devonshire Assn. for the Advancement of Science, *&c.*)
pam. 8½″. n.p. 1935.
Presented by the Central Council for the Care of Churches, through Mr. F. C. Eeles, F.S.A.

(EDUCATIONAL)

SMITH (R. D. HILTON)
Public library lighting. ("The Librarian" Series of Practical Manuals, viii.)
Vol. i. Natural lighting.
7½″. Gravesend: A. J. Philip. 1937. 5s. R.

(DOMESTIC)

TAUT (BRUNO)
Houses and people of Japan.
10¼″. (iv)+2+xiii+318 pp. Tokyo: Sanseido Co. 1937. £1 6s. P.

ARCHITECTURAL DESIGN AND CONSTRUCTION, *journal*
* [Special number.] Flats and housing. (Apl.)
13¼″. Lond. 1937. R. *To Loan Library.*

NATIONAL HOUSING AND TOWN PLANNING COUNCIL
[Memoranda.]
5 pams. 13″. Lond. 1937. R.
Facts and figures . . .
Memorandum upon housing at Welwyn Garden City.
M— upon problems arising under interim development control . . .
M— upon the requirements . . .
[The same] . . . (rural).

CLARKE (JOHN J.)
*The Law of housing and planning *&c.*
4th ed. 8½″. lvii+454 pp. Lond.: Pitman. 1937. 17s. 6d. R. & P.

YORKE (F. R. S.) *and* GIBBERD (FREDERICK)
*The Modern flat.
11¼″. 199 pp. Lond.: Archl. Press. 1937. £1 10s. R. & P. (2).

PERTHUIS (DE)
Traité d'architecture rurale, *&c.*
2 vols.: text 4o., plates 4o. (larger). Paris. 1810. (16s. the 2.) P.

BRIGGS (M. S.)
*How to plan your house.
8¼″×6½″. xii+210 pp.+xvi pls. Lond.: Engl. Univs. Press. 1937. 7s. 6d. R. & P. (2).

KITCHEN PLANNING CENTRE
Studies in kitchen planning.
The Size of kitchens.
Some notes and observations.
* Surfaces.
* Ventilation.
—all 10¼″×8¼″. Lond. [1936 or 1937.] R.
The K— P— C—, . . . describing a service of interest *&c.*
pam. 9¾″. Lond. [193—.] R.

DECORATION, CRAFTS, FITTINGS

NORRIS (W. FOXLEY), *Dean of Westminster*
Decoration and enrichment in cathedrals. (York Minster. Historical tracts. No. 27.)
pam. 1a. 8o. [York. 1927.]
Presented by the Central Council for the Care of Churches, through Mr. F. C. Eeles, F.S.A.

CRUNDEN (JOHN)
The Joyner and cabinet-maker's darling, or pocket director. Containing . . . frets, . . . and . . . fan-lights *&c.*
1a. 8o. London. 1770. P.

HARRISON (F.)
Stained glass of York Minster. (Treasures of art.)
16¼″. 16+(16) pp.+viii pls. Lond. & New York: Studio, Ltd. [1937.] 7s. 6d. P.

MOLL (L.)
* Stahlbetonmasten. 1937.
Also presented through Exhibition Sub-Committee.

ALLIED ARTS

MOODY (F. W.)
Lectures and lessons on art.
6th ed. 8o. Lond. 1888.
Presented by Mr. Harry Sirr [F.].

NATIONAL REGISTER OF INDUSTRIAL ART DESIGNERS
Particulars of registration and bye-laws.
pam. 9¾″. Lond. [1937.] R.

ELMES (JAMES)
The Arts and artists, *&c.*
3 vols. 1a. 8o. Lond. 1825.
Presented by Miss Francis.

NOSHY (IBRAHIM)
The Arts in Ptolemaic Egypt. A study of Greek and Egyptian influences *&c.*
10″. xi+155 pp.+xviii pls. (backed). Lond.: O.U.P. 1937. 15s. R.

WALPOLE SOCIETY
Volumes:
The Twenty-fifth volume . . . 1936-1937.
12½″×10″. Oxford: U.P. 1937. £1 1s. P (by subscription).

TAYLOR (J.), *publ.*
A New book of vases.
8o. Lond. 1773. P.
Another copy, with title-plate at beginning.

LAVER (JAMES)
Taste and fashion from the French Revolution until to-day.
8½″. 272 pp.+pls. Lond.: Harrap. 1937. 12s. 6d. P.

HARRIS (M.) *and Sons, publ.*
The English chair. *&c.*
8½″. 182 pp. incl. xcvi pls. (backed)+pls. Lond. 1937. 8s. 6d. P.

HAYDON (BENJAMIN ROBERT)
Life of B— R— H—, historical painter, from his autobiography and journals. Tom Taylor, ed.
3 vols. 8o. Lond. 1853.
James Elmes's copy.
Presented by Miss Francis.

STUDIO, *publ.*
English water-colour. With reproductions of drawings by eminent painters. Chas. Holme, ed. Introd. by Fredk. Wedmore.
8 bound pts. in pfo. fo. Lond. 1902. *Presented.*

TURNER (J. M. W.)
Liber studiorum.
A Selection from the L— S— . . . a drawing-book . . . With a historical introd. by Fredk. Wedmore, practical notes by Frank Short, and extracts *&c.* (The South Kensington drawing book.)
4 pts. in pfo. fo. Lond. [1890.] *Presented.*

Correspondence

OFFICIAL ARCHITECTURE AND PRIVATE ARCHITECTS

40 George Street,
Oxford
7.12.37

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—The official architects whose letters you publish in the 6 December number introduce an element of heat into the discussion that seems uncalled for.

They are, one gathers, happy in their lot, and are to be congratulated, but can this be said of all official architects and their staffs? Are there not many in the position they find themselves simply because they have been forced out of private practice?

It certainly will be agreed that the characteristic temperament that makes an architect, the creative and the imaginative temperament, dislikes intensely employment that exchanges freedom for routine and offers security for adventure.

And it must be agreed that it is from this class of man that any art must always draw its life blood.

While comparison between official and private architecture cannot be attempted, owing to the great variation in the quality of each, it may be said without fear of contradiction that good official architecture invariably shows its indebtedness to the research and invention of the private architect and the reverse of this cannot be maintained.

If we believe, and we must believe, that the application of the creative genius of the profession to the problems of civilisation is of vital importance to the community, the welfare and the employment of these free spirits is a matter of grave moment to the Institute and *they are being frozen out.*

This may be said without hostility to the established official architects, who have nothing to lose, but it needs saying in the interests of the Art of Architecture and of the young men whose invaluable gifts are threatened, nay doomed, to frustration, if the movement departmental-wise continues, for the simple reason that you cannot harness Pegasus to the plough.

Yours faithfully,

T. LAWRENCE DALE [*F.*]

Patten Chambers,
Winnaleigh Street,
Warrington
11.12.37

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—I have read with interest the letters relating to Mr. Goodhart-Rendel's inaugural speech, and have observed the universal condemnation of his views on official architecture. Beyond polite wishes for a speedy recovery from his illness, no one apparently has a word to say in his favour or the faintest suspicion that he might have laid bare a genuine grievance. The official architects are seething with indignation that an attack has been made upon one section of the profession, namely, themselves. But what have they to fear from any attack? It is the private practitioner who has cause for fear, and fear for his livelihood as well as his art, as he sees the ever-growing ranks of the official army closing in on him.

The slow but certain stamping out of private enterprise and consequently of individuality is surely one of the dangers of our time, yet we see evidence of it all around us in our great industrial combines, our multiple shops and the innumerable organisations which have grown up to form an "officialdom" almost as menacing as existed in Russia in Tzarist days. A contemporary has said, not without foundation in my opinion, that in fifty years' time one-half the population will be public officials and the other half will be "on the dole"; and this is the future which the architect in private practice has to face.

The indignation of the official architects is easily understood, but they seem to have taken the President's address as a personal affront instead of what I for one assume it to be, a reasonable and sincere criticism of present conditions.

I am, dear Sir,

Yours faithfully,

J. HESKETH WRIGHT [*A.*]

This correspondence is now closed, the Council having now appointed a joint committee of representatives of the Executive Committee and of the Official Architects Committee to prepare a statement.—ED.

THE LEGAL "GRUMBLE-POINT" OF INADEQUATE DAYLIGHT

9 Gray's Inn Square,
London, W.C.1
13.12.37

To the Editor, JOURNAL R.I.B.A.

SIR,—Your review of D.S.I.R. Technical Paper No. 19—Daylight Illumination Necessary for Clerical Work—in the JOURNAL of 8 November last (page 34), wisely refrained from subscribing to suggestions which have recently appeared in the technical press to the effect that this latest record of research in natural illumination tends to contradict the conclusions set forth in earlier D.S.I.R. reports, Technical Papers 7 and 12.

It has been contended that Technical Paper No. 19, by finding that under certain circumstances inadequacy is measurable in photometric units, thereby calls into question the measurement of inadequacy in terms of the ratio of indoor to outdoor light. As this is the fundamental basis of the well-known British legal "grumble point" which was standardised internationally in 1932 in connection with town planning and building regulations, the suggestion is of some importance.

It is wholly misconceived and implies a complete failure to appreciate that Technical Paper No. 19 deals exclusively with inadequacy in situations to which the "ratio grumble point" can never be applied, e.g., out of doors, or in positions indoors which enjoy a "daylight ratio" far above the grumble point.

The legal grumble point has so often been incorrectly described, and in consequence is so frequently misunderstood

and misrepresented, that a brief description of its real nature would appear to be timely.

It is not generally appreciated that there seems to be a strange and unexpected difference between the factors which cause the eye to grumble, i.e., to experience eye strain, between dusk and dawn out of doors, and at indoor positions enjoying light from plenty of unobstructed sky, and those factors which cause it to grumble at indoor positions from which nearly all visible sky is obstructed.

In the former positions the predominating, if not the only, cause is mere physical insufficiency of light measurable in ordinary photometric units of foot-candles. In the latter the eye seems to be affected not merely by insufficiency in the amount of light coming from the small patch of visible sky left, it also seems to find reason to resent insufficiency in the size of the patch, whether that patch be bright or dull.

The result recorded in Technical Papers Nos. 7 and 12 is that those called upon to work at positions so obstructed that the ratio of inside to outside illumination is less than 0.4 per cent. cill ratio (0.2 per cent. daylight factor) experience as much eye-strain and discomfort on fine as they do on dull days; in spite of the fact that increased sky brightness may have raised the available illuminations from the 1 foot-candle which the "grumble ratio" affords on wet or dull days to 5 to 10 foot-candles. This bovine indifference to large variations in natural light is a reaction familiar both to physiologists and photographers. Its effect in causing workers to be dissatisfied with mere obstruction regardless of illumination may be due to some form of unconscious or subconscious claustrophobia. It may be due to the inevitable sharp contrast between bright sky visible outside and the comparative gloom indoors which is inseparable from over obstruction.

There may be many possible causes, but the important point is that it is idle to tell workers that scientifically they ought not to experience eye-strain in obstructed positions in summer. They will do so even in the tropics, and this is why the legal and international grumble point is expressed as a ratio of inside to outside light, and therefore in defining as it does excessive obstruction it disregards illumination.

Of course, in this country, with its long periods of wet and dull weather, it has often been sufficient to point out that one cannot allow work to wait for a fine day upon which to obtain something better than 1 foot-candle, which is all that is provided by the small patch of unobstructed sky represented by the legal grumble point in wet or dull weather.

Lawyers and others who have not had occasion to study the subject other than superficially therefore often consider the grumble point only as a convenient method of defining those indoor positions which are so obstructed that they only enjoy the obviously inadequate illumination of 1 foot-candle during periods of dull or wet weather. Hence the frequent suggestion that the grumble point is based on photometric values. It is not, and is therefore no more confined to dull weather than it is confined to this country. If it had been in any way a photometric standard which dissolves when the sun comes out it is unlikely that it would have survived so successfully the fierce criticism inseparable from ancient light disputes involving large property values as to remain to-day at precisely the same figure and in precisely the same form which I fixed for it some thirty years ago from many measurements of the ratio found in all kinds of obstructed interiors at which all sorts and conditions of workers consistently grumbled in all states of weather.

Still more unlikely is it that it would in 1932 have been adopted and standardised for practical use by no less than twenty-two countries differing widely in latitude, after six years of international research by specialist committees.

Yours faithfully,

PERCY J. WALDRAM [*L.*

AN APPEAL

The following is a letter from the Bishop of Liverpool addressed to the Architects' Benevolent Society. Unfortunately the Society is unable, under its Byelaws, to contribute towards the support of other than the widows and children of architects and architects themselves. But there may be some members of the Institute who would feel inclined to help support the grandchildren of an architect of Elmes' distinction.

Bishop's Lodge,
Park Avenue,
Liverpool, 18
13.11.37

DEAR MISS SOLLY,—I write on behalf of two grand-daughters of Harvey Lonsdale Elmes, the architect of St. George's Hall, Liverpool, who are elderly (59 and 60) and in great distress. I am raising a local fund to assist them, but it will not be enough to purchase a sufficient annuity.

Is there any chance of help from your Society? If so I will send further particulars.

Yours very truly,

ALBERT LIVERPOOL

Further correspondence has unavoidably to be held over. ED.

REPRESENTATION OF THE R.I.B.A. ON TECHNICAL COMMITTEES OF THE BRITISH STANDARDS INSTITUTION

The Science Standing Committee would be very glad to have the names of members willing to represent the R.I.B.A. on technical committees of the British Standards Institution. The scope of these committees can be seen by reference to the annual report of the Science Standing Committee (R.I.B.A. JOURNAL: 24 April 1937, pp. 615-618), which contains a list of all representatives.

When submitting their names, members are requested to indicate any particular subjects in which they are interested.

OBITUARIES

EDWARD PRIOLEAU WARREN, F.S.A. [*F.*]

Mr. E. P. Warren, as briefly recorded in the last number of the JOURNAL, died on Tuesday, 23 November, in his eighty-second year, following an operation. The funeral took place in the gentle sunshine of a still November day at Cholsey, Berkshire, not far away from Breach House, his charming country home, which he had built near the Downs about thirty years ago.

He had attended a meeting of the Society of Antiquaries as recently as the previous Thursday, when he was seemingly in his usual good health. The unexpectedness of his death made the news of it a sad shock for his friends. Those of us who knew him most intimately well realised and admired his qualities as a man as well as his ability as an architect, but to others less closely acquainted with him the diversity of his interests and his architectural attainments may come as a surprise. I like to think that his pupils and assistants have, through him, inherited in some measure the traditions of George F. Bodley, R.A., and Thomas Garner, to whom he was articled, and in whose office he was a contemporary with Walter Tapper, F. M. Simpson, C. R. Ashbee, J. N. Comper, Henry Skipworth and C. F. M. Cleverly. It is a privilege to try at least to perpetuate those fine traditions and to emulate those who passed them on to us.

Born on 30 October 1856, the fifth son of Mr. A. W. Warren, J.P., Edward Warren was educated at Clifton like his brother, the late Sir Herbert Warren, President of Magdalen College, Oxford.

He was an Associate of the R.I.B.A. from 1883 to 1890, but rejoined as a Fellow in 1906, and continued his membership up to the day of his death, though he had retired from active practice a year or two ago.

Warren had been a Fellow of the Society of Antiquaries for about forty years, and was also Hon. Corresponding Member of the American Institute of Architects, Membre Correspondant de la Société Centrale d l'Architecture de Belgique, and a recipient of the Order of St. Sava and Royal Red Cross of Serbia, these latter honours having been conferred upon him for his War services in that country.

He was Master of the Art-Workers' Guild in 1913, when the duties of Mastership, ordinarily light and always pleasant, were more onerous than usual because his year of office synchronised with the Guild's migration from Clifford's Inn Hall to the fine old Georgian house in Queen Square, Bloomsbury, which is now its home. He, as Master, played a prominent part in the search for new quarters and in the negotiations for their acquisition. He had regularly attended A.-W.G. meetings since his election forty-five years ago, had rendered devoted services to it, and many of its members were his greatest friends. The contacts he made with other Guildsmen practising various arts and crafts ancillary to his own profession gave him intense pleasure and an abiding interest, and he freely availed himself of their services in coniunction with his own work.

Warren was the first President of the Berks, Bucks and Oxon Architectural Association, which was founded in 1921.

He was Principal Architect for Mesopotamia Imperial War Graves Commission, and in that capacity designed the War Cemetery at Basra, and the architectural part of the Monument to General Maude at Baghdad.

Other appointments were: Official Delegate of R.I.B.A. to International Congress of Architects, Brussels, 1922; British Representative on Jury of Architects in Competition for International Labour Bureau, Geneva, 1923; and he served as a representative of the R.I.B.A. for many years on the Architectural Education Committee of the Bartlett School of Architecture, London University; on several Institute Committees, and also on the Council.

His *Life and Work of George Frederic Bodley, R.A.*, was a tribute to his old master, and he wrote many articles and reviews on architectural and archæological subjects which were published from time to time in *The Architectural Review* (during Sir Mervyn Macartney's editorship), and for other periodicals.

But of course the major part of an architect's work, and that by which he is chiefly judged, is the designing of buildings.

When he started in practice, fresh from a famous ecclesiastical architect's office, it is hardly surprising that some of his earliest jobs should have been churches. Of these perhaps the most outstanding were St. Clement's, Bradford; St. Columba's, Wanstead, E.; St. Michael and All Angels, Bassett, Hants; St. Martin's, Bryanston, Dorset (the stone for which came from Lord Portman's demolished mansion, near Blandford, since rebuilt, and now known as Bryanston School); Church of the Good Shepherd, Preston, Brighton; St. Mary's, Bishopstoke, Hants; and the Royal Sussex Regiment Memorial Chapel, Chichester Cathedral. Thus he established his reputation, but his domestic and collegiate work which followed might be said to have consolidated his position as an architect.

His best-known London building is Shelley House, Chelsea Embankment, designed in 1912 for his friend, Mr. C. H. St. John Hornby. Other good town houses by Warren are No. 1 Campden Hill (1914-15), and there is an earlier example in Kensington Palace Gardens. Townshend House, Regent's Park (the home of the late Charles Ricketts, R.A., and Charles Shannon, R.A.), was his also, but it has been lately demolished to make way for flats.

A dozen or more old country houses, modernised (in its best sense) by Warren, come to mind, and of these Great Milton Manor, Oxon; Heneage Court, Falfield, Glos; and Carter's Corner Place, Sussex (for the present Lord High Chancellor), should be mentioned.

Most of his collegiate work is to be found in Oxford—buildings for Balliol, Magdalen, Merton and St. John's colleges. At Cambridge the Senior Combination Room at Trinity College is his, and he completely transformed, by means of oak panelling, heraldry and colour, the dingy Dining Hall of Caius, where he also improved the Master's Lodge.

Bedales School, Petersfield, Hants—one of the earliest, if not the first, of the co-education schools—was his, and so was the Sports Pavilion at Clifton.

In the Hospitals and Scientific Research Buildings group are included Clinical Laboratories, etc. (1910), at the Radcliffe Infirmary, Oxford; a New Wing added (1919) to the Prince of Wales's Hospital, Tottenham; and the Schools of Pathology at both Oxford and Cambridge.

His Fisherman's Institute, Newlyn, is an extraordinarily successful example of appropriateness, both in the character of the design and in the use of right materials.

Hanover House, Regent's Park, is a large block of flats, built to Warren's designs in 1903-04, when living in flats was still a novelty.

In addition to the War Memorials at Basra and Baghdad, already referred to, Warren was responsible for several other War memorials

in England, and for any number of smaller memorials and tablets. He enjoyed doing these, and his details and lettering for them were invariably good. One of his happiest efforts was the Fountain and Clock, St. Clement's, Oxford, just over Madgalen Bridge (1901). His Barge for Magdalen comes in a class by itself.

Every architect is bound to have some disappointments in his career. Mr. Warren's greatest one—and very keenly he felt it—was in the plans he made for the subsequently abandoned College of Residence for British students at the Cité Universitaire of Paris. These had been unanimously accepted and praised by the Committee, perspectives had been hung at the Royal Academy, yet most unfortunately this, one of the finest designs he ever made, was never carried out. Difficulties arose in raising the necessary capital, and the financial crisis in 1931 was a further reason for the abandonment of Warren's designs, and of the project of an independent British Hostel in Paris. A "Collège Franco-Britannique" has since been built, to entirely new plans prepared by two French architects, and was formally opened by the President of the French Republic on 16 July of this year.

Warren undoubtedly had a flair for the care of old buildings, and because his skill in this connection was of the kind where art conceals art, perhaps he has not received the credit that should be his for the able way in which he contrived to make his reparations as inconspicuous as possible and even invisible. For this very reason it seems right to stress this aspect of his work. Probably his most outstanding success, owing to its architectural salience, was the restoration of Magdalen Tower, but those who love Oxford in particular and old buildings in general owe him an especial debt for removing the effects of decay in a manner which has preserved to the greatest possible extent the beauty of the unrestored original. He had been a member of the S.P.A.B. since 1900, and though he fully agreed with its principles he always preferred not to be too slavishly bound by them.

His son, Mr. Peter Warren, who is now following in his father's footsteps, tells me that he "... used to accompany him when he was supervising repairs at Oriel, All Souls, the Bodleian and the Old Ashmolean, and can testify to the infinite pains which he took to preserve every portion of the original fabric which could prudently be spared." This, from my own knowledge, I heartily endorse.

Mr. Warren married in 1894 Margaret Cecil, daughter of Mr. F. P. Morrell, of Black Hall, Oxford, and had three children, Mrs. Philip Trotter, Major Christopher Warren of the Rifle Brigade, and Peter, to whom I have already alluded.

BASIL OLIVER [*F.*]

W. E. RILEY [*F.*]

CHIEF ARCHITECT TO THE L.C.C. 1899-1919

William Edward Riley died on 9 November of this year. He never sought fame and yet his achievements were remarkable, and his influence on the development of our architecture profound. He was appointed architect of the London County Council in 1899 at a time when municipally controlled building as understood to-day had barely been attempted. Within a few years he was called upon to design and direct the building of an amazing variety of structures, many of them types for which there was little or no precedent. Fire stations, police stations, buildings for generating plant, homes for inebriates and a multitude of other buildings had to be erected, and erected without delay. Important housing schemes were put in hand involving the displacement of workers, whilst at the same time a variety of projects for street and bridge improvement had to be examined and means for effecting them discovered. These things had to be done, and the organisation that effected them had to be greatly enlarged at the same time. Riley contrived not only to organise these various undertakings in an orderly manner, but what is more remarkable managed to stamp the buildings designed with a definite individual character.

Norman Shaw, his friend and senior, had given his age a fluid and adaptable manner of design strongly national in flavour, suitable for the materials and methods of building then available. Such a style was peculiarly adapted to Riley's need to provide a civic uniformity in buildings of widely divergent function. He adopted therefore the architectural language of Shaw, and though he could not perhaps equal Shaw's magic touch he surpassed him at least in many cases in sincerity; for the buildings for which Riley was responsible are wholly admirable in their frank expression of the function of the building and the method of its construction. The fire station in the Euston Road is so logical in its outwardly visible form that it would be almost possible to draw the plans from external examination only. It is a genuine forerunner of the modern movement towards a franker method of design, and if its details were translated into concrete would immediately be recognised as such.

At the other end of Southampton Row stands another of Riley's buildings, the Central School of Arts and Crafts. The responsibility in designing any school of art is serious, for the building itself must be educational. The responsibility in this case, bearing in mind the intensity of feeling that produced the Arts and Crafts Movement, was very serious indeed. Riley showed both courage and discretion. The design is eclectic; a very justifiable choice in the case of an art school, the ornament is sparing, but very carefully studied, and withal it is an admirable essay in masonic construction. It is moreover an instructive example of the type of composition best adapted to a building rather high in relation to the street in which it stands. In such cases a symmetrical composition extending over any great length of frontage is out of place, for it can never be clearly seen. Some form of composition must be found in which parts of the frontage may be isolated by the observer for enjoyment, whilst at the same time sufficient coherence in the other portions of the front must be maintained to mark the whole as a unit. Riley displayed a lively sense of these important considerations, and the result is a building which imparts a very marked character to an otherwise uninteresting spot.

It is not possible here to describe adequately the numerous working-class housing schemes initiated by the Council during Riley's tenure of office. It is, however, sufficient to say that the schemes built at that time have served as models on which all successful later developments have been based.

William Riley was born in 1852, and joined the staff of the Director of Architectural and Engineers' Works at the Admiralty in 1877. He served for twenty-two years, and reached the position of Assistant Director, before his appointment to the London County Council. He was a Fellow of the Institute and a member of the Institution of Civil Engineers. On retiring from the London County Council in 1919 he entered into partnership with Mr. E. B. Glanfield [*F.*], retiring from practice in 1931. He was a painter of more than amateur repute, an exhibitor as a painter at the Royal Academy, and a member of council of the Royal British and Colonial Society of Artists and a member of the Royal Society of Artists.

H. L. CURTIS [*A.*]

CORRECTION

We regret that in the last number of the JOURNAL it was stated that the late Mr. Roland Hotz was Consulting Architect to the Government of India. Mr. Hotz never accepted this appointment but always practised privately.

ALLIED SOCIETIES

THE BIRMINGHAM AND FIVE COUNTIES ARCHITECTURAL ASSOCIATION

The fourth general meeting of the current Session was held in the Galleries of the Royal Birmingham Society of Artists on Friday, 26 November, when the chair was occupied by Mr. S. N. Cooke [*F.*] and a paper entitled "Architectural Experiences in Iraq" was read by Mr. J. B. Cooper [*A.*].

For some years Mr. Cooper was architect to the Government of Iraq, a country rapidly becoming wealthy on account of the numerous valuable oil wells it possesses, and great building activity was taking place there. Not only were many law courts and other Government buildings being erected but also hospitals and schools, as well as dwelling houses, and at first there had been a difficulty in finding technicians able to carry them out; but one of the beneficent effects of British co-operation with the new State had been the training of craftsmen capable of producing buildings worthy of comparison with similar buildings in Europe.

In order to preserve the historic national tradition the rulers of Iraq would have preferred the Saracenic style to have been used in all Government buildings, but Mr. Cooper said he thought this was unsuitable for the essentially modern buildings now being erected, and in only one of his works did he use it. This was the recently completed Mausoleum for King Faisal, intended as an expression of the rebirth of an Arab national State.

When compared with similar buildings in Western Europe, the buildings of Iraq naturally showed considerable differences in planning and construction, as was to be expected in a country where no stone is to be found and very little timber, and where no rain falls for eight months of the year and the shaded thermometer every day registers a temperature of between 110 and 120 degrees. In domestic architecture this led to the provision of an underground or semi-underground room as a cool place in which to retire during the heat of the day, and flat roofs for sleeping upon.

Mr. Cooper illustrated his paper by a number of lantern slides made from photographs taken by himself. These not only showed many of his own buildings but also some of the places he had visited and the difficulties of travel. In particular several photographs were exhibited of a settlement of Yezidiz or Devil Worshippers in Northern Iraq, and of the road recently made through Kurdistan into Persia, a remarkable feat of road engineering which has opened up some of the most romantic mountain scenery in the world.

LIVERPOOL ARCHITECTURAL SOCIETY

At the meeting on 24 November a paper on Art Commissions was delivered by Mr. H. C. Bradshaw [*F.*], Secretary of the Royal Commission of Fine Arts.

Mr. Bradshaw began by surveying the history of art control in America, France and other countries. He attributed a great deal of the fine architectural work to be seen in France to the timely organisation of civic art in that country. The School, Academy and State, he said, had for very long worked in close co-operation with one another, to the benefit of the country. Responsibility for the care and preservation of all the great buildings and monuments in France was, to-day, in the hands of leading architects.

The lecturer then dealt with the existing powers of control in England. He alluded to the private Acts of Parliament passed with a view to giving a measure of control in specific towns, and to the more general powers contained in the Town and Country Planning Act of 1932.

Finally, Mr. Bradshaw outlined the work of the Royal Commission of Fine Arts. Authorities were free, he said, to seek advice if they felt they required it, and, if they felt justified in doing so, they might enforce the recommendations made to them. From his experience he had observed that people did not seek advice unless they felt themselves to be in need of it.

MEMBERSHIP LISTS

APPLICATIONS FOR MEMBERSHIP
ELECTION: 6 DECEMBER 1937

In accordance with the terms of Byelaws 10 and 11, the following candidates for membership were elected at the Council Meeting held on Monday, 6 December 1937.

AS HON. CORRESPONDING MEMBER (1)

AALTO: HUGO ALVAR HENRIK, Helsingfors, Finland.

AS FELLOWS (10)

CLARK: ROBERT GIBSON [*A.* 1921]. Hull.

FARMER: HENRY COLLINGWOOD [*A.* 1930], Southampton.

HARRIS: KENNETH WILLIAM FURNEAUX [*A.* 1930], Nottingham.

JORDAN: ROBERT FURNEAUX [*A.* 1928].

MACGREGOR: JOHN ERIC MIERS [*A.* 1918].

NORBURN: GEORGE BARTRAM EDWARD [*A.* 1921], Jerusalem, Palestine.

SMITH: FRANK HALLIBURTON [*A.* 1926].

SMITH: JOHN FRANCIS GEORGE, F.S.I. [*A.* 1934].

TAYLOR: EDGAR RICHARD [*A.* 1927].

TAYLOR: JOHN ALEXANDER CHISHOLM, D.S.O., M.C., T.D. [*A.* 1919], Oldham.

AS ASSOCIATES (126)

ALBARN: EDWARD [Final]. Leicester.

BAILLON: LOUIS BRABAZON [Final], Northampton.

BEAUCHAMP: CHARLES PHILIP, B.A.Cantab. [Final], Bristol.

BENSON: JOHN FRANKS [Final], Billingham, Co. Durham.

BINGHAM-POWELL: CHARLES HERBERT, B.Arch. [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination].

BOEHM: ROLFE VERNON [Passed a qualifying Examination approved by the Royal Australian Institute of Architects], Belair, South Australia.

BOUCHER: CYRIL THOMAS GOODMAN [Final], Ashbourne, Derbyshire.

BOWMAN: FREDERICK [Special Final Examination], Durham City.

BOYD: ANDREW CHARLES HUGH [Passed five years' course at the Architectural Association. Exempted from Final Examination].

BRAMLEY-TAYLOR: PETER [Passed five years' course at the Leeds School of Architecture. Exempted from Final Examination], Pontefract, Yorks.

BROGAN: BERNARD ALWYN [Passed a qualifying Examination approved by the Royal Australian Institute of Architects], Manly, New South Wales.

BUBB: SYDNEY JAMES, Dip.Arch. (Leeds) [Passed five years' course at the Leeds School of Architecture. Exempted from Final Examination], Normanton, Yorks.

CALDER: IAN FORTUNE [Final].

CAMPBELL: ALEXANDER BUCHANAN [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], Glasgow.

CHEYNE: JOHN ROSS [Passed five years' course at the School of Architecture, Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination], Bucksburn.

CLAESSEN: WILLIAM EDWARD [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], Liverpool.

COSTER: CECIL WALLACE [Final].

CRANE: CHARLES VINCENT [Final], Bedford.

CUNNINGHAM: JOHN JOSEPH [Final].

DIXON : COLIN JACK [Special Final Examination].

DYSON : GERALD THORLEY [Passed a qualifying Examination approved by the Royal Australian Institute of Architects], Brighton Beach, Victoria, Australia.

EYRE : OSBERT FYNES CLINTON [Passed five years' course at the Architectural Association. Exempted from Final Examination].

FEVER : RICHARD ALFRED [Passed five years' joint course at the School of Architecture, The Polytechnic, Regent Street and the Architectural Association. Exempted from Final Examination].

FLETCHER : DAVID [Final], Salisbury, Wilts.

FLOYD : JOHN PINCKSTON [Final], Birmingham.

FOSTER : ROBERT OSWALD [Final].

FOX : JOHN MICHAEL, Dip.Arch.(Edin.) [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Barnstaple, Devon.

GAVIN : ALEXANDER GIRAUD [Passed five years' joint course at the School of Architecture, University of Cambridge and the Architectural Association. Exempted from Final Examination].

GERRARD : ARTHUR ELI [Final], Oxford.

GOOLDEN : HARRY [Passed five years' course at the Department of Architecture, University of Sheffield. Exempted from Final Examination].

GRIFFITHS : FREDERICK WILLIAM, Dip.Arch.(Glasgow) [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], Glasgow.

HAIGOOD : JOHN KENNETH [Passed five years' course at the Leeds School of Architecture. Exempted from Final Examination], Liverpool.

HAGGAR : ALAN ARTHUR [Final], Chichester.

HALL : WILLIAM RODNEY [Passed five years' course at the Leeds School of Architecture. Exempted from Final Examination], Halifax, Yorks.

HARGREAVES : THOMAS [Passed five years' course at the School of Architecture, Victoria University, Manchester. Exempted from Final Examination], Blackpool.

HARTLAND : CEDRIC EDWIN [Passed five years' course at the Architectural Association. Exempted from Final Examination].

HAWKES : JAMES KENNEDY [Final].

HERITAGE : GEORGE HENRY REGINALD [Final].

HICKS : EDWARD CHARLES COLEMAN [Final].

HIRST : SYDNEY GEORGE [Passed five years' course at the School of Architecture, University of Sydney. Exempted from Final Examination].

HODGSON : ARTHUR PHILIP [Final].

HOGBEN : DENNIS ALEXANDER [Final], Bournemouth.

JACKSON : STANLEY JOHN HERBERT [Final].

JADHAV : MAHADEO KRISHNAJI [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination].

JARDINE : ALEXANDER WHITELAW, Dip.Arch. (Edin) [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Edinburgh.

JENKIN : DAVID CYNDDYLAN HUGHES, B.A.(Arch.) [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination].

JOHNS : WILLIAM EDWARD FIELD [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination].

JOHNSTON : Miss AGNES FREELAND [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], Kirkintilloch.

JONES : HORACE EUSTACE TWENTYMAN, Dip.Arch.(Cape Town) [Passed a qualifying Examination approved by the Institute of South African Architects], Rosebank, Cape Town,

KAYLL : RICHARD A. [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], Broadway, Worcestershire.

KEMP : REGINALD CECIL [Final], Alton, Hants.

KILNER : DENIS SCOTT [Final], Ipswich.

KINGHORN : ERNEST [Final], Newcastle-upon-Tyne.

LAURIE : WILLIAM KENNEDY [Special Final Examination], Reading.

LEWIS : ROBERT KENNETH [Final], Cheadle Hulme, Cheshire.

LITTLE : RICHARD [Special Final Examination], Shipley, Yorks.

LOUGHER-GOODEY : WILFRID DAVIS [Passed five years' course at the Architectural Association. Exempted from Final Examination].

LUMB : AURTHR [Passed five years' course at the Leeds School of Architecture. Exempted from Final Examination], Sowerby Bridge, Yorks.

MCDONALD : BERNARD MARCHAND, Dip.Arch.(Cape Town) [Passed a qualifying Examination approved by the Institute of South African Architects], Tamboerskloof, Cape Town.

MACHIN : NORMAN CADWALADR [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], Walsall, Staffs.

MACINTOSH : LAURENCE ALAN [Final].

MALLORIE : JOHN TRINDER [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], Sandgate, Kent.

MARTIN : DAVID GRIFFITHS [Final].

MCCLURE : JOHN [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], Prestwick, Ayrshire.

MELLOR : HUGH VERNON [Final].

MILLER : KENNETH BRADLEY [Passed five years' course at the School of Architecture, Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination], Aberdeen.

MITCHELL : ERIC WALTER JAMES [Final], Gloucester.

MOLINE : GEOFFREY LEWIS [Passed a qualifying Examination approved by the Royal Australian Institute of Architects], Rose Bay, Sydney.

MORRIS : NOEL ENNEVER SETON [Final].

MORRISON : DAVID ELIJAH, B.A.(Arch.) [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination].

MOSELEY : HORACE GEORGE [Final].

MURRAY : ALAN JAMES, B.Arch. [Passed a qualifying Examination approved by the Royal Australian Institute of Architects], Rose Bay, Sydney.

NIELD : DENZIL BRIDGE [Final].

ORPEN : JOHN JOSEPH OVERTON [Passed five years' course at the Architectural Association. Exempted from Final Examination], Klerksdorp, Transvaal.

OSMAN : LOUIS, B.A.(Arch.) [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination].

OTTON : FRANK CHARLES, P.A.S.I. [Final].

PARSONS : WILLIAM MICHAEL TRACEY [Final], Bridgwater, Somerset.

PEGG : ALFRED LLOYD FRANK [Final], Durham City.

PICKERING : JOSEPH WILLIAM [Final], Hull.

PICKFORD : ALFRED [Final].

PICKMERE : RALPH ARNOLD [Final].

PILKINGTON : THOMAS [Final], Blackpool .

PITCHFORD : ROY [Passed five years' course at the Welsh School of Architecture. The Technical College, Cardiff. Exempted from Final Examination].

PLAYER : HAROLD NEVILE [Passed five years' course at the Leeds School of Architecture. Exempted from Final Examination].

POLLARD : GEORGE WALTER [Final].

PRENTICE : ROY RIGGALL [Passed a qualifying Examination approved by the Royal Australian Institute of Architects], Kew, Victoria, Australia.

PRITCHARD : MORRIS THOMAS [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], Blaenau Ffestiniog.

QUENNELL : R. PAUL [Passed five years' course at the Architectural Association. Exempted from Final Examination].

RAY : GILBERT [Final], Maidstone.

REAY : DONALD PATTERSON, B.Arch. [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], Wallasey, Cheshire.

RETIEF : ALBERT JOHN COATON, B.A.Arch.(Cape Town) [Passed a qualifying Examination approved by the Institute of South African Architects], Cape Town.

ROBIN : JAMES, Dip.Arch.(Glas.) [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], Glasgow.

SCOTT : GILBERT PRESTON, P.A.S.I. [Final].

SCOTT : Miss STELLA MARCIA, B.Sc.Hons.Architecture (Glasgow) [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination].

SEDDON : BRINNAND [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], Wigan, Lancs.

SHANNON : JAMES JOHNSTONE [Final], Biggar, Lanarkshire.

SHAW : COLIN JULIAN FITZROY [Passed a qualifying Examination approved by the Royal Australian Institute of Architects], Melbourne.

SHORTALL : JOHN FRANCIS [Special Final Examination], Monkstown, Co. Dublin.

SMALE : SIDNEY EVAN [Passed five years' course at the Architectural Association. Exempted from Final Examination].

SMITH : ALEXANDER JAMIESON [Final], Falkirk.

SMITH : HAROLD HENRY [Passed a qualifying Examination approved by the Royal Australian Institute of Architects], Hurstville, New South Wales.

SOUTHGATE : FREDERICK GEORGE [Special Final Examination], Lowestoft.

STEVENS : KENNETH ARTHUR [Final], Oxford.

STEWART : ROBERT IAN [Passed a qualifying Examination approved by the Institute of South African Architects], Cape Town.

STOUT : GEORGE RUSSELL [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], Whitehaven.

STURROCK : FREDERICK GEORGE [Special Final Examination], Wormit, Fife.

TAYLOR : JOHN PERCIVAL [Final], Hull.

TIPPETTS : RUSSELL WARDLE [Final], Olton, near Birmingham.

TURNER : FRANK ALBERT [Final].

TURNER : FREDERICK JOHN WILLIAM [Final].

WADE : JOHN CLIVE [Passed a qualifying Examination approved by the Royal Australian Institute of Architects], Cremorne, New South Wales.

WALKER : FRED BUTTERWORTH, Dip.Arch.(Leeds) [Passed five years' course at the Leeds School of Architecture. Exempted from Final Examination], Luddendenfoot, Yorks.

WALKER : PETER RUSSELL, A.A.Dip. [Passed five years' joint course at the Department of Architecture, Northern Polytechnic London, and the Architectural Association. Exempted from Final Examination].

WALL : LIONEL WALTER DESMOND, Dip.Arch.(Cardiff) [Passed five years' course at the Welsh School of Architecture, The Technical College, Cardiff. Exempted from Final Examination], Newport, Mon.

WARD : RONALD [Final].

WEBSTER : HARRY [Passed five years' course at the Leeds School of Architecture. Exempted from Final Examination], Wetherby, Yorks.

WHITAKER ; GEORGE PATRICK GEOFFREY [Final].

WHITE : MYLES FREDERIC [Final], Mansfield.

WILKINSON : JACK MULLINEAUX [Passed five years' course at the School of Architecture, Victoria University, Manchester. Exempted from Final Examination], Burnley, Lancs.

WILSON : ALEXANDER MILNE [Passed five years' course at the School of Architecture, Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination], Aberdeen.

WINDLE : COLIN WILLIAM LEDGER [Passed five years' course at the Department of Architecture, University of Sheffield. Exempted from Final Examination], Sheffield.

WOOD : BRIAN EMILE [Passed five years' joint course at the School of Architecture, University of Cambridge and the Architectural Association. Exempted from Final Examination], Bexhill-on-Sea, Sussex.

WORMALD : RONALD DODD [Final], Norwich.

WRIGHT : HAROLD MAURICE [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], Walsall, Staffs.

WRIGHT : JAMES [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], Troon, Ayrshire.

WRIGHT : JOHN BERNARD [Passed five years' course at Leeds School of Architecture. Exempted from Final Examination].

AS LICENTIATES (13)

ALLEN : RICHARD WILLIAM MARSH.

GRANT : ROBERTSON REID.

HAMILTON : DONALD ST. AUBYN.

HAMMOND : JOSEPH EVAN.

HAMMOND : JOSEPH WILLIAM.

HARRISON : JOHN BERTRAM LESLIE.

HARRISON : REGINALD JACK.

HOBBS : JOHN HENRY AUSTEN.

JEFFCOTT : IAN.

MILNES : FRED, P.A.S.I., Leeds.

RIX : HOWARD TERRELL.

SPENCE : JAMES WILLIAM, Chelmsford.

WHYDALE : ARTHUR WILLIAM.

APPLICATIONS FOR MEMBERSHIP
ELECTION : 4 APRIL 1938

In accordance with the terms of Byelaws 10 and 11, an election of candidates for membership will take place at the Council Meeting to be held on Monday, 4 April 1938. The names and addresses of the overseas candidates, with the names of their proposers, are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary R.I.B.A. not later than Monday, 14 March 1938.

AS ASSOCIATES (2)

FROLICH : ARNE GUNNAR [Passed a qualifying Examination approved by the Institute of South African Architects], 47 Norfolk Road, Durban, S. Africa. Proposed by Ernest M. Powers, Wallace Paton and G. T. Hurst.

STEPHEN : GEORGE ROSS, Dip.Arch.(Cape Town) [Passed a qualifying Examination approved by the Institute of South African Architects], "Trevone," Main Road, St. James, Cape Town, South Africa. Proposed by Professor L. W. Thornton White, John Perry and H. J. Brownlee.

APPLICATIONS FOR MEMBERSHIP
ELECTION : 10 JANUARY 1938

In accordance with the terms of Byelaws 10 and 11, an election of candidates for membership will take place at the Council Meeting to be held on Monday, 10 January 1938. The names and addresses of the candidates, with the names of their proposers, found by the Council to be eligible and qualified in accordance with the Charter and Byelaws are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary R.I.B.A. not later than Thursday, 30 December 1937.

AS FELLOWS (8)

COWTAN : ALBERT CHARLES [*A.* 1922], 54 Warwick Square, Westminster, S.W.1 ; The Well Cottage, East Horsley, Surrey. Proposed by H. R. Gardner, Robert F. Bargman and N. D. Quick.

STANTON : STEPHEN JAMES BRIDGES [*A.* 1914], 10 Essex Street, Strand, W.C.2 ; 47 Cavendish Road, N.W.6. Proposed by Harry Redfern, F. W. Troup and Henry M. Fletcher.

TAYLOR : FREDERICK JOHN [*A.* 1923], 118-119 Tavistock Road, Plymouth ; 1 Apsley Road, Plymouth. Proposed by J. Leighton Fouracre, A. S. Parker and A. C. A. Norman.

And the following Licentiates who have passed the qualifying Examination :—

ASH : Captain ARTHUR STANLEY, 1 Mandeville Place, W.1. Proposed by S. Clough, W. B. Simpson and R. Mountford Pigott.

HILL : JOHN RAWORTH, 11 Buckingham Gate, Westminster, S.W.1 ; 11 Church Crescent, Church End, Finchley, N.3. Proposed by Charles Cowles-Voysey, J. B. F. Cowper and L. T. Sloot.

HURCOMBE : HAROLD FRANCIS, Town Hall, Oxford ; Graycote, Ledborough Lane, Beaconsfield. Proposed by R. Fielding Dodd, T. Lawrence Dale and Harold S. Rogers.

ROFFEY : PHILIP ALWYN WHELDALE, 1 Putney Hill, S.W.15 ; 46 Chartfield Avenue, Putney, S.W.15. Proposed by P. Ion Elton, Professor A. E. Richardson and George A. Mitchell.

ROSENAUER : MICHAEL, 34 Lowndes Square, S.W.1. Proposed by Sydney Tatchell, Professor S. D. Adshead and Maxwell Ayrton.

AS ASSOCIATES (35)

ASHBY : STANLEY FRANK [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], 20 Woodwarde Road, East Dulwich, S.E.22. Proposed by L. Stuart Stanley, H. O. Corfiato and Matthew J. Dawson.

BLANK : SIDNEY [Final], 19 Devonshire Street, Higher Broughton, Manchester, 7. Proposed by Sydney Moss, W. T. Curtis and T. Frank Hawkes.

BLOCK : NORMAN EDWIN, B.A.Arch. [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination]. 29 Killieser Avenue, S.W.2. Proposed by Professor A. E. Richardson, H. O. Corfiato and Matthew Dawson.

BRADSHAW : STANLEY WYARD [Final], 24 Elm Grove, Orpington, Kent. Proposed by Joseph Addison, Edwin Williams and Henry A. Douglass.

BULBULIAN : VAHAN [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], 83 South Hill Park, N.W.3. Proposed by L. Stuart Stanley, Matthew J. Dawson and H. O. Corfiato.

BUNCH : ARTHUR BRIAN [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], 23 Binswood Avenue, Leamington Spa. Proposed by Arthur Charles Bunch, George Drysdale and H. S. Goodhart-Rendel.

COWELL : Mrs. HILDA [Passed five years' course at the School of Architecture, Victoria University, Manchester. Exempted from Final Examination], 140 Middleton Hall Road, King's Norton, Birmingham. Proposed by Professor R. A. Cordingley, W. B. Edwards and C. Gustave Agate.

CROSBEE : ERIC HUTTON, Dip.Arch.(Edin.) [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], 21 Claremont Crescent, Edinburgh. Proposed by F. C. Mears, Reginald Fairlie and E. J. MacRae.

DIXON : REGINALD NORMAN [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], 44 Upper Grosvenor Road, Handsworth Wood, Birmingham. Proposed by George Drysdale, John B. Surman and W. Alexander Harvey.

EVE : RAYMOND PERCY SUTCLIFF [Passed five years' course at the Architectural Association. Exempted from Final Examination], Manor House, Manor Road, Cheam, Surrey. Proposed by Albert E. Batzer and the President and Hon. Secretary of the Architectural Association under the provisions of Byelaw 3 (*b*).

GILL : DENIS CRANDON [Passed five years' joint course at the School of Architecture, Municipal School of Arts and Crafts, Southend-on-Sea and the Architectural Association. Exempted from Final Examination], "Elm Acres," Horndon-on-the-Hill, Stanford-le-Hope, Essex. Proposed by Niel Martin-Kaye, Ernest G. W. Souster and Howard Robertson.

GNEDITCH : GEORGE, B.A.Arch. [Passed five years' joint course at the School of Architecture, University of Cambridge and the Bartlett School of Architecture, University of London. Exempted from Final Examination], 12 Marlborough Hill, N.W.8. Proposed by L. Stuart Stanley, Matthew Dawson and H. O. Corfiato.

GRAY : RICHARD WYNDHAM [Final], 4 Haymarket, S.W.1. Proposed by L. Stuart Stanely, H. O. Corfiato and Matthew J. Dawson.

GREEN : DENNIS ARTHUR [Passed five years' joint course at the Birmingham School of Architecture and the Architectural Association. Exempted from Final Examination], The Grange, 16 Guys Cliffe Avenue, Leamington Spa. Proposed by Sam. N. Cooke, C. S. White and George Drysdale.

INNES : JOHN, Dip.Arch.(Edin.) [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], 11 Eltringham Gardens, Edinburgh, 11. Proposed by Reginald Fairlie, John F. Matthew and Alec. A. Foote.

LAURENCE : PHILIP HENRY, A.A.Dip. [Passed five years' course at the Architectural Association. Exempted from Final Examination], The Vicarage, Wrecclesham, Surrey. Proposed by T. S. Tait, Francis Lorne and L. H. Bucknell.

LOVE : Miss MARGARET JEAN SUTHERLAND [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], 78 Kilmarnock Road, Glasgow, S.1. Proposed by T. Harold Hughes, William J. Smith and Alex Cullen.

MADGE : DENNIS GEORGE [Final], 177 Ladysmith Road, Enfield, Middlesex. Proposed by C. G. Stillman, George H. Widdows and L. Stuart Stanley.

NEISH : JAMES SYMMERS [Passed five years' joint course at the School of Architecture, Dundee Technical College and School of Art and the Architectural Association. Exempted from Final Examination], 41 Tavistock Square, W.C.1. Proposed by Chas. G. Soutar, Wm. Salmond and Godfrey Shepherd.

PASTAKIA : RUSTOM HORMUSJI [Final], 89 Gower Street, W.C.1. Proposed by Professor A. E. Richardson, L. Stuart Stanley and H. O. Corfiato.

ROBERTSON : WILLIAM ALEXANDER BRUCE [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], "Dunduran," E. Barton Avenue, Davidsons Mains, Edinburgh. Proposed by James Macgregor, A. F. Balfour Paul and F. C. Mears.

SCOTT : JOHN SEYMOUR [Passed five years' joint course at the Birmingham School of Architecture and the Architectural Association. Exempted from Final Examination], Deswood, Barnt Green, Worcestershire. Proposed by George Drysdale, R. Atkinson and A. F. B. Anderson.

SIDES : Miss ELIZABETH FRANCES [Passed five years' joint course at the School of Architecture, University College, Dublin and the Architectural Association. Exempted from Final Examination], 4 Lansdowne Place, W.C.1. Proposed by Professor R. M. Butler and the President and Hon. Secretary of the Architectural Association under the provisions of Byelaw 3 (*b*).

SOUTAR : DAVID STEWART [Passed five years' course at the Architectural Association. Exempted from Final Examination]. Harecraig, Broughty Ferry, Dundee. Proposed by Charles G. Soutar, A. F. Balfour Paul and Wm. B. Whitie.

STEVENSON : FREDERIC ROBERT [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], 39 East Claremont Street, Edinburgh. Proposed by Reginald Fairlie, F. C. Mears and James A. Arnott.

STONEHAM : JOHN YORKE THOMPSON [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], 2 Mansfield Street, W.1. Proposed by Professor A. E. Richardson, H. O. Corfiato and Digby L. Solomon.

TILLETT : CYRIL VERNON [Passed five years' joint course at the School of Architecture, University of Cambridge and the Architectural Association. Exempted from Final Examination], 101 Grove Court, St. John's Wood, N.W.8. Proposed by W. B. Simpson, Harold E. Moss and E. P. Warren.

TRANMER : Miss DOROTHY PHYLLIS [Passed five years' course at the Architectural Association. Exempted from Final Examination], 34 Park Parade, Harrogate, Yorks. Proposed by the President and Hon. Secretary of the Architectural Association under the provisions of Byelaw 3 (*b*) and applying for nomination by the Council under the provisions of Byelaw 3 (*d*).

TRUSCOTT : ARTHUR JAMES [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], 291 Romford Road, Forest Gate, E.7. Proposed by Professor A. E. Richardson, L. Stuart Stanley and H. O. Corfiato.

WALKER : WILLIAM THOMAS CHRISTIE [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Scuola Britannica, Valle Guilia, Roma 51, Italia. Proposed by W. J. Walker Todd, H. O. Tarbolton and A. F. Balfour Paul.

WARMAN : KENNETH [Passed five years' course at the Leeds School of Architecture. Exempted from Final Examination], 2 Beechwood Drive, Wibsey, Bradford. Proposed by Victor Bain, B. R. Gribbon and G. H. Foggitt.

WHISTON : PETER, Dip.Arch.(Edin.) [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], 19 Clark Avenue, Edinburgh, 5. Proposed by E. J. MacRae, Reginald Fairlie and W. J. Walker Todd.

WILLIAMS : ANDREW HAY [Passed five years' course at the School of Architecture, Victoria University, Manchester. Exempted from Final Examination], County Architect's Department, County Hall, Northallerton. Proposed by Professor R. A. Cordingley, J. R. White and P. Cummings.

WOODROW : Miss ANNIE CRAWFORD [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], 110 Haggs Road, Glasgow, S.1. Proposed by T. Harold Hughes, William J. Smith and Launcelot H. Ross.

WYNN : WILLIAM JAMES [Final], 18 Greenhayes Avenue, Banstead, Surrey. Proposed by W. T. Curtis, F. J. Wills and T. P. Bennett.

AS LICENTIATES (4)

BURD : THOMAS, 3 Verulam Buildings, Gray's Inn, W.C.1 ; Badgers Mount, Halstead, Kent. Proposed by A. Vernon Kislingbury, Frank W. Knight and Geo. A. Allan.

GOTT : ARTHUR FRANCIS EVELYN, B.A.Hons.(Oxon.), 7 Gray's Inn Square, W.C.1 ; The Dell Cottage, Markyate, Herts. Proposed by Roger A. P. Pinckney, Sir Giles Gilbert Scott and A. Gilbert Scott.

MACPHERSON : HUGH, Architectural Department, Divisional Engineer's Office, L.M.S. Railway, St. Enoch Station, Glasgow; "Brendalea," Johnstone, Renfrewshire. Applying for nomination by the Council under the provisions of Byelaw 3 (*d*).

SIMMONDS : VICTOR, c/o H.M. Office of Works, 43-46 New Street, Birmingham ; 58 Baldwin's Lane, Hall Green, Birmingham. Proposed by John B. Surman, and the President and Hon. Secretary of the Birmingham and Five Counties Architectural Association under the provisions of Byelaw 3 (*a*).

Notices

THE FOURTH GENERAL MEETING, MONDAY, 10 JANUARY 1938, AT 8 P.M.

The Fourth General Meeting of the Session 1937-1938 will be held at 8 p.m. on Monday, 10 January 1938, for the following purposes :—

To read the Minutes of the Third General Meeting held on Monday, 20 December 1937 : formally to admit new members attending for the first time since their election.

To announce the Council's nomination for the Royal Gold Medal, 1938.

To read the Council's Deed of Award of Prizes and Studentships, 1938.

Mr. Fernand Billerey to read a Criticism of the Designs and Drawings submitted for the Prizes and Studentships, 1938.

EXHIBITION OF PRIZE DRAWINGS, 11-31 JANUARY 1938

The Annual Exhibition of Designs and Drawings submitted for the Prizes and Studentships, 1938, will be open at the R.I.B.A. from Tuesday, 11 January, to Monday, 31 January 1938, inclusive. The Exhibition will remain open daily (Sundays excepted) free to the public between the hours of 10 a.m. and 8 p.m. (Saturdays, 10 a.m. and 5 p.m.).

R.I.B.A. ANNUAL DINNER 1938

The Annual Dinner will take place on Friday, 11 February 1938, at 7 for 7.30 p.m., in the R.I.B.A. Henry Florence Hall, 66 Portland Place, W.1. Full particulars were contained in the circular letter to members enclosed with the JOURNAL for 6 December. Applications for tickets, which must be accompanied by cheques or postal orders, should be sent to the Secretary R.I.B.A., not later than Wednesday, 12 January 1938.

BRITISH ARCHITECTS' CONFERENCE BRISTOL, 22-25 JUNE 1938

The Annual Conference next year of the Royal Institute of British Architects and of its Allied and Associated Societies will take place at Bristol from 22 to 25 June 1938.

The Wessex Society of Architects have in hand the preparation of a most attractive programme and particulars will be issued in due course.

ARCHITECTS' FEES AND LAW CASES

On many occasions the Practice Standing Committee have received complaints from members who, having been called upon to prepare surveys and plans and to give evidence in police court and assize court proceedings, etc., on rendering their accounts have had their charges substantially reduced by the Taxing Officers concerned.

The Committee strongly recommend members who are called upon to give evidence in cases in which their fees are subsequently liable to be taxed, to make arrangements before-

hand for the payment of their fees by the parties instructing them.

Similarly, in cases in which members are appointed as official referees or arbitrators by order of the court, it is very desirable that they should make adequate arrangements beforehand for the payment of their due fees for so acting.

ASSOCIATES AND THE FELLOWSHIP

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 7 March 1938 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 15 January 1938.

LICENTIATES AND THE FELLOWSHIP

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (*b*) and (*cii*), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

CESSATION OF MEMBERSHIP

Under the provisions of Byelaw 21 the following has ceased to be a member of the Royal Institute :—

As Fellow

Frederick Stanley Haynes.

Competitions

The Council and Competitions Committee wish to remind members and members of Allied Societies that it is their duty to refuse to take part in competitions unless the conditions are in conformity with the R.I.B.A. Regulations for the Conduct of Architectural Competitions and have been approved by the Institute.

While, in the case of small limited private competitions, modifications of the R.I.B.A. Regulations may be approved, it is the duty of members who are asked to take part in a limited competition to notify the Secretary of the R.I.B.A. immediately, submitting particulars of the competition. This requirement now forms part of the Code of Professional Practice in which it is ruled that a formal invitation to two or more architects to prepare designs in competition for the same project is deemed a limited competition.

PROPOSED COMPETITION FOR DESIGN FOR A BATHING STATION, HORNSEA U.D.C.

Members of the Royal Institute of British Architects and of its Allied Societies must not take part in the above competition because the Conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

PROPOSED COMPETITION FOR ALTERATIONS AND IMPROVEMENTS TO EBBW VALE CONSERVATIVE CLUB PREMISES

The Committee of the Ebbw Vale Conservative Club, Ltd., have now decided to abandon their proposal to hold a competition for alterations and improvements to the Club.

CHESTER : EXTENSIONS TO CHESTER ROYAL INFIRMARY

The Council of the Chester Royal Infirmary invite architects of British nationality domiciled in the United Kingdom to submit in competition designs for new hospital buildings and alterations to existing buildings of the Royal Infirmary.

Assessor : Mr. Arthur J. Hope [*F.*]

Premiums : £300, £200 and £100.

Last day for submitting designs : 30 April 1938.

Conditions of the competition may be obtained on application to Mr. J. Rowse Mitchell, Secretary The Chester Royal Infirmary, Chester. Deposit £1 1s.

DUNDEE : DUNCAN OF JORDANSTONE COLLEGE OF ART

The Governors of the Dundee Institute of Art and Technology invite architects of British nationality domiciled in the United Kingdom to submit in competition designs for the Duncan of Jordanstone College of Art proposed to be erected on a site in Perth Road, Dundee.

Assessor : Mr. Julian R. Leathart [*F.*].

Premiums : £500, £250 and £150.

Last day for submitting designs : 6 May 1938.

Last day for questions : 19 January 1938.

Conditions of the competition may be obtained on application to the Clerk and Treasurer, Dundee Institute of Art and Technology, Bell Street, Dundee, Angus. Deposit £1 1s.

REDCAR : THE DEVELOPMENT OF THE "STRAY"

The Corporation of Redcar, Yorks, invite architects to submit in competition designs for the layout of, and buildings to be erected on, the "Stray" at the front of Zetland Park, Redcar.

Assessor : Professor Patrick Abercrombie [*V.-P.R.I.B.A.*]

Premiums : £250, £100, and £50.

Last day for submitting designs : 28 February 1938.

Last day for questions : 31 December 1937.

Conditions of the competition may be obtained on application to the Town Clerk, Municipal Buildings, Redcar, Yorks. Deposit £1 1s.

ROYAL NATIONAL EISTEDDFOD OF WALES, CARDIFF, 1938 ; ARCHITECTURAL COMPETITIONS

The Royal National Eisteddfod of Wales are promoting the following two competitions :

(1) For a design for a scheme comprising Physical Culture Centre and Baths. Premiums : £60, £30 and £20.

(2) For a design for a Group of Twelve Dwellings for Aged People. Premiums : £30 and £20.

The Assessor for the competitions is Mr. Percy E. Thomas, O.B.E., Hon. LL.D., Past-President R.I.B.A.

Closing date : 11 June 1938.

Particulars of the competitions may be obtained on application to The General Secretary, Royal National Eisteddfod of Wales, 11 Park Place, Cardiff.

ST. GEORGE'S HOSPITAL: RECONSTRUCTION

The President, Vice-President, Treasurer and Governors of St. George's Hospital invite architects practising in the United Kingdom and Northern Ireland to submit in competition designs for the reconstruction of St. George's Hospital, Hyde Park Corner.

Assessors: Dr. H. V. Lanchester [*F.*].
Mr. T. A. Lodge [*F.*].

Premiums: £500, £300 and £200.

Owing to an unavoidable delay in the issuing of the conditions, the last dates for the submission of designs and questions will be extended, in order that the same period for the preparation of designs will be available as was originally intended.

Conditions of the competition will be obtainable shortly on application to The House Governor, St. George's Hospital, Hyde Park Corner, London, S.W.1. Deposit £2 2s.

ESSAY COMPETITION: "THE FUTURE AND THE ARCHITECTURAL ASSISTANT"

The A.A.S.T.A. is promoting an Essay Competition open to any assistant in an architectural office or any student taking an architectural course on the subject "The Future and the Architectural Assistant."

Assessors: Professor C. H. Reilly, O.B.E. [*F.*].
Mr. H. de C. Hastings, Editor of the *Architectural Review*.
Mr. F. J. Maynard [*A.*], President A.A.S.T.A.

Prizes: £20, £10 and £5.

Closing date: 5 January 1938.

Full particulars may be obtained on application to The Secretary A.A.S.T.A., 113 High Holborn, London, W.C.1.

COMPETITION FOR A POSTER HOARDING

The Yorkshire and Northern Poster Advertising Association invite architects in practice or in training within the area of the West Yorkshire Society of Architects, York and East Yorkshire Society of Architects, Sheffield, South Yorkshire and District Society of Architects and Surveyors, and the Northern Architectural Association to submit in competition designs for a Poster Hoarding which can be erected in large or small towns and will fit in with its surroundings.

Assessors: Sir Enoch Hill (Chairman).
Mr. S. W. Milburn, M.C. [*F.*].
Mr. J. C. Amory Teather [*F.*].
Mr. C. W. C. Needham [*F.*].
Mr. Norval R. Paxton [*A.*].
Mr. Cyril Sheldon.
Mr. Arthur Taylor.

Premiums: £50, £30 and £20.

Last day for submitting designs: 31 March 1938.

Conditions of the competition may be obtained on application to the Hon. Secretary of any of the R.I.B.A. Allied Societies mentioned above.

FORTHCOMING COMPETITIONS

Other competitions which it is proposed to hold, and the conditions for which are not yet available, are as follows:—

BRIERLEY HILL, STAFFS.: NEW MUNICIPAL BUILDINGS
Assessor: Mr. Verner O. Rees [*F.*].

EDMONTON: NEW TOWN HALL BUILDINGS
Assessor: Mr. E. Berry Webber [*A.*].

GLOUCESTER: NEW SWIMMING BATH AND FIRE STATION
Assessor: Mr. C. F. W. Dening, R.W.A. [*F.*].

PRESTWICH: NEW MUNICIPAL BUILDINGS
Assessor: Mr. T. C. Howitt, D.S.O. [*F.*]

SOUTH SHIELDS: ASSEMBLY HALL AND LIBRARY
Assessor: Mr. Arthur J. Hope [*F.*].

WOOD GREEN: NEW MUNICIPAL OFFICES AND COURTS
Assessors: Messrs. C. H. James, A.R.A. [*F.*] and S. Rowland Pierce [*A.*]

WREXHAM: NEW TOWN HALL
Assessor: Mr. Herbert J. Rowse [*F.*].

YEOVIL: NEW TOWN HALL
Assessor: Mr. C. Cowles-Voysey [*F.*]

COMPETITION RESULTS

DAILY MAIL IDEAL HOME EXHIBITION 1938
COMPETITION FOR GLASS HOUSE

1. Miss N. H. Cuthbertson [*Student*] and Mr. D. W. Notley [*Student*] (Liverpool).
2. Mr. C. A. L. Levick (London).
3. Mr. Richard Sheppard [*A.*], and Miss Jean Shufflebotham [*A.*] (London).

Commended: Mr. R. J. Sneller [*L.*] (London).

SCUNTHORPE: MUNICIPAL AND POLICE BUILDINGS

1. Messrs. C. B. Pearson & Son [*F.* & *A.*] (Lancaster).
2. Messrs. Sir John Brown & A. E. Henson [*FF.*] (Northampton).
3. Messrs. C. C. Spence [*A.*] and R. McKinlay *Student* (Durham).

MEMBERS' COLUMN

Owing to limitation of space, notices in this column are restricted to changes of address, partnerships vacant or wanted, practices for sale or wanted, office accommodation, and appointments vacant. Members are reminded that a column in the Advertisement Section of the Journal is reserved for the advertisements of members seeking appointments in architects' offices. No charge is made for such insertions and the privilege is confined to members who are definitely unemployed.

PRACTICES FOR SALE

WEST COUNTRY Practice for sale. Established nearly 50 years. Premium by arrangement.—Box 6127, c/o Secretary R.I.B.A.

PRACTICE for sale of member recently deceased. Also full office equipment. Bloomsbury district. Telephone *before* 10 A.M. Speedwell 4391 or reply to Box 9127, c/o Secretary R.I.B.A.

DISSOLUTION OF PARTNERSHIP

THE partnership heretofore subsisting between Ernest Simister and J. A. Chisholm Taylor, carrying on practice as architects at Halifax Chambers, Yorkshire Street, Oldham, under the style of "Taylor & Simister," has been dissolved by mutual consent as and from 31 October 1937. Both partners are continuing to practise, Mr. Simister at York Chambers, 40 Yorkshire Street, Oldham (Telephone: Main 4324), and Mr. Taylor at Halifax Chambers, Yorkshire Street, Oldham (Telephone: Main 1645).

RETIREMENT FROM PRACTICE

MR. C. E. BLACKBOURN [*Ret. F.*] retired from the firm of Messrs. C. E. Blackbourn & Partners, of 26A Finsbury Square, E.C.2, on 31 May last. The business of the firm is being carried on at the same address and under the same name by Mr. J. Barrington-Baker [*A.*].

OFFICE ACCOMMODATION TO LET

WELL-LIT Ground Floor Office to let in the Temple—about 16 ft. 6 ins. by 15 ft. Suitable for young architect or draughtsman who would be willing, if required, to render assistance to a member of the Institute. Rent £60 per annum.—Apply Box 8127, c/o Secretary R.I.B.A.

OFFICE to let in South Molton Street, just off Oxford Street. Two rooms, excellent light. £80 per annum; women only.—Apply Box 7127, c/o Secretary R.I.B.A.

F.R.I.B.A. wishes to let suite of offices (adj. to Storey's Gate, S.W.1) consisting of drawing office 17 ft. by 12 ft., private office 12 ft. by 11 ft., well-lit store room with lav. basin 7 ft. by 6 ft. Rent £110 p.a. Furniture and equipment can be purchased by arrangement. Box 1512, c/o Secretary R.I.B.A.

ASSISTANCE OFFERED

A.R.I.B.A., A.A.Dipl., with small practice, would like opportunity of assisting busy London architect. Varied experience on all constructional work, competitions, etc.—Box 8117, c/o Secretary R.I.B.A.

CHANGES OF ADDRESS

MISS JEAN MCINTOSH, Dip.Arch. Liverpool [*A.*], changed her address on 18 December 1937 to "Steall," Oldfield Road, Heswall, Cheshire.

Messrs. Blenkinsopp & Scatchard have moved to Elm Chambers, Bradley Street, Castleford.

L. M. CHITALE [*F.*] has moved to the "Oriental Buildings," Armenian Street, Madras. Telephone: 2171 Madras.

MR. DENIS CLARKE HALL [*A.*] has moved to 38 Sackville Street, W.1. Telephone: Regent 2258.

MR. LINDSAY F. BULLIVANT [*L.*] has changed his address to 156 Bristol Road, Birmingham, 5. Telephone: Calthorpe 2324.

TRADE CATALOGUES WANTED

MR. T. W. V. MAY [*F.*], has started in practice at Manor Office, Turf Street, Bodmin, and will be pleased to receive trade catalogues.

Architects' and Surveyors' Approved Society

ARCHITECTS' ASSISTANTS' INSURANCE FOR THE NATIONAL HEALTH AND PENSIONS ACTS

Architects' Assistants are advised to apply for the prospectus of the Architects' and Surveyors' Approved Society, which may be obtained from the Secretary of the Society, 113 High Holborn, London. W.C.1.

The Society deals with questions of insurability for the National Health and Pensions Acts (for England) under which, in general, those employed at remuneration not exceeding £250 per annum are compulsorily insurable.

In addition to the usual sickness, disablement and maternity benefits, the Society makes grants towards the cost of dental or optical treatment (including provision of spectacles).

No membership fee is payable beyond the normal Health and Pensions Insurance contribution.

The R.I.B.A. has representatives on the Committee of Management, and insured Assistants joining the Society can rely on prompt and sympathetic settlement of claims.

A.B.S. Insurance Department

THE ARCHITECTS' SPECIAL MOTOR CAR INSURANCE AT LLOYD'S

In conjunction with a firm of Lloyd's Insurance Brokers the Architects' Benevolent Society's Insurance Committee have devised a Special Motor Car Policy for Architects. This policy and the special advantages to be gained from it are available only to members of the Royal Institute of British Architects and its Allied and Associated Societies.

Special features include:—

1. Agreed values for all cars payable at any time in the event of a total loss.

2. A cumulative no-claim bonus from 20 per cent., rising to 33⅓ per cent. in the third year.

3. No extra premium for business use of car owned by individuals.

4. Prompt claims service in every part of Great Britain; repairs carried out by any garage provided estimate is forwarded immediately.

SPECIMEN RATES FOR FULL COMPREHENSIVE POLICIES ARE GIVEN BELOW. OTHER RATES QUOTED ON APPLICATION

	Premium. £ s. d.
7 h.p. Austin, valued at £100	8 5 0
9 h.p. Standard, valued at £100	9 0 0
11 h.p. Morris, valued at £150	9 15 0
20 h.p. Hillman, valued at £300	13 7 0

(The rates shown do not apply to cars garaged in London and Glasgow and Lancashire manufacturing towns; rates for these areas will be quoted on application.)

All enquiries with regard to the Special Motor Car Policy for Architects should be sent to the Secretary, A.B.S. Insurance Department, 66 Portland Place, W.1.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

Members sending remittances by postal order for subscriptions of Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A. and crossed.

Members wishing to contribute notices or correspondence must send them addressed to the Editor not later than the Tuesday prior to the date of publication.

R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1938.—10, 24 January; 7, 21 February; 7, 21 March; 11, 25 April; 9, 23 May; 13, 27 June; 18 July; 15 August; 12 September; 17 October.